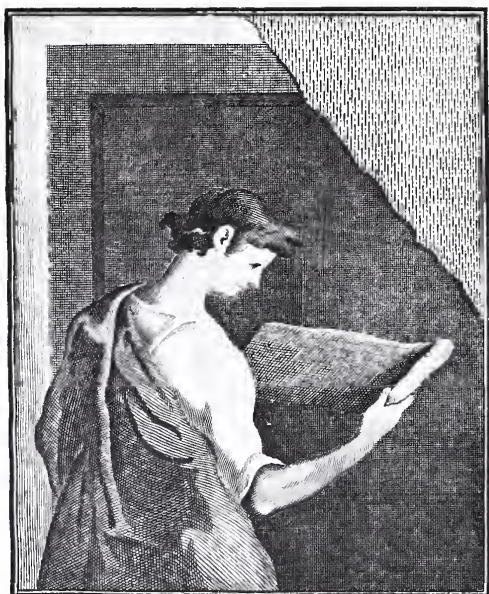




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THE CRAFTSMAN

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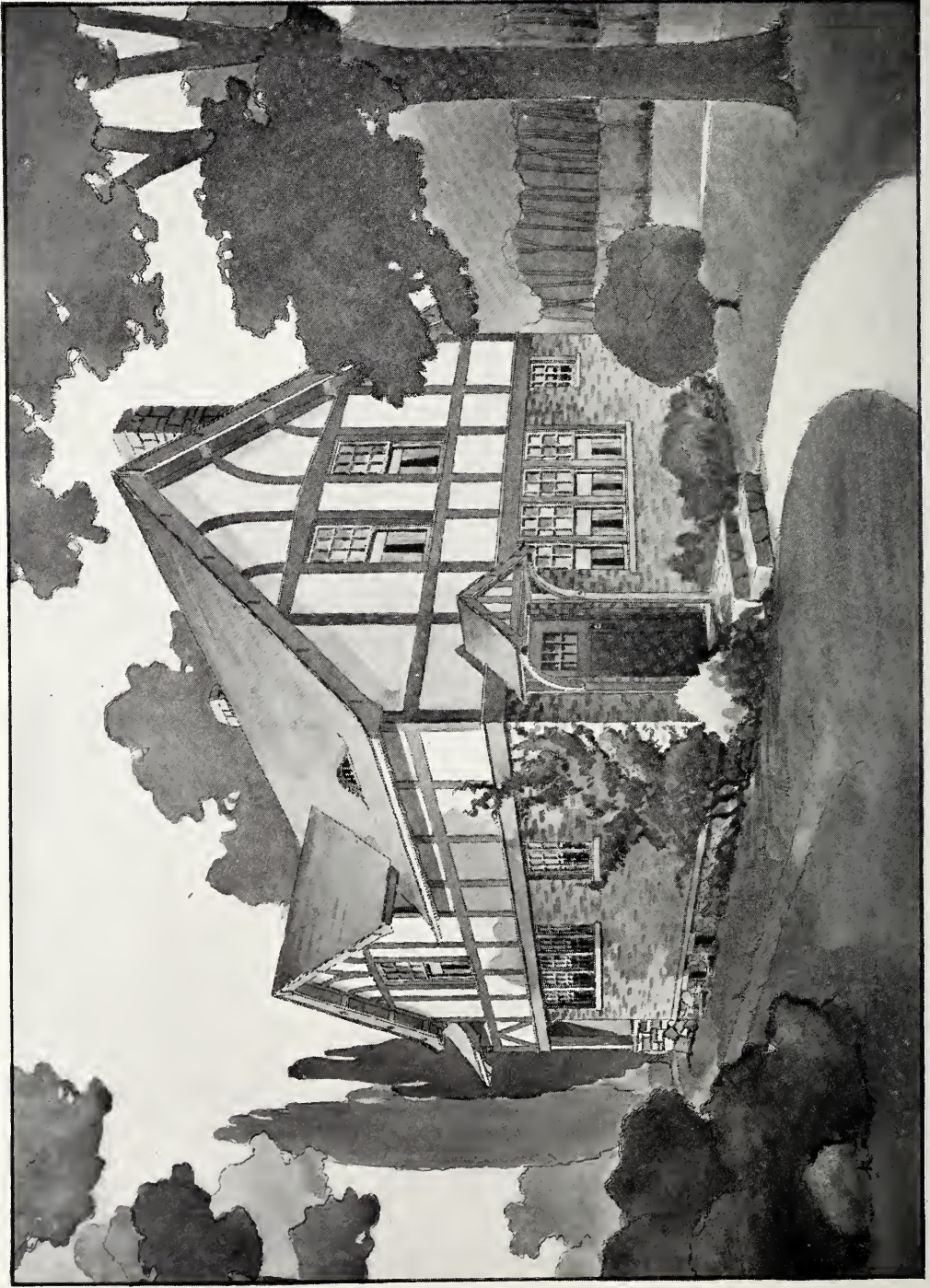
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No. 1

CITY PLAN. BY CHARLES R. LAMB.

IN those days when the Western prairies were not gridironed by railways and the wagon train was the only means of transit, each evening was seen in its simplest form an example of the formation of a city, by the "camp-out." The wagons, arranged in a large circle, wheels interlocked with wheels, formed a barrier surrounding the camp itself, a necessary wall of defense against the possible attacks of the Indians. This curving line of interlocked wagons personifies all the various means of defense that cities have had, from the simple stakes bound together of the African tribes to the heaviest and most solid of the walls of the towns of mediaeval Europe.

The principle of defense, that of the wall pierced with narrow openings at infrequent points for egress, necessarily determined the city's plan, and from the fact that the walls were solid and practically unpierced, buildings were backed against the walls and faced toward the city's streets. Thus, the more important buildings were brought to the center of the enclosure into the more open spaces, and if a careful study be made of practically all the buildings of the Middle Ages, this principle—that of the important civic buildings erected in the central, open space, and the more unimportant buildings on the outer part of the circle against the ramparts of the town's defense,—as stated, will be realized.

The argument is the same when cities are

found on river sides: the river was its own defense against all but those who attacked by boats, and the ease with which the river could be made impassable, added to its advantages at all other times as a means of traffic for commerce.

In modern times, the outer walls of the old cities have disappeared or are unused; in many cases the actual ground on which they stood being made a distinct modern improvement in the city's scheme, owing to the fact that the area belonging to the city makes it possible to design this, as a distinct addition, into parks and open spaces. If we might now consider planning a city *de nouveau* for modern conditions, in these times when the determining idea of offense and defense on the part of ancient cities could be modified to the modern conditions of commerce, it would be relatively easy to establish those principles which would give the maximum convenience, the greatest advantages to the inhabitants, and secure the best aesthetic results.

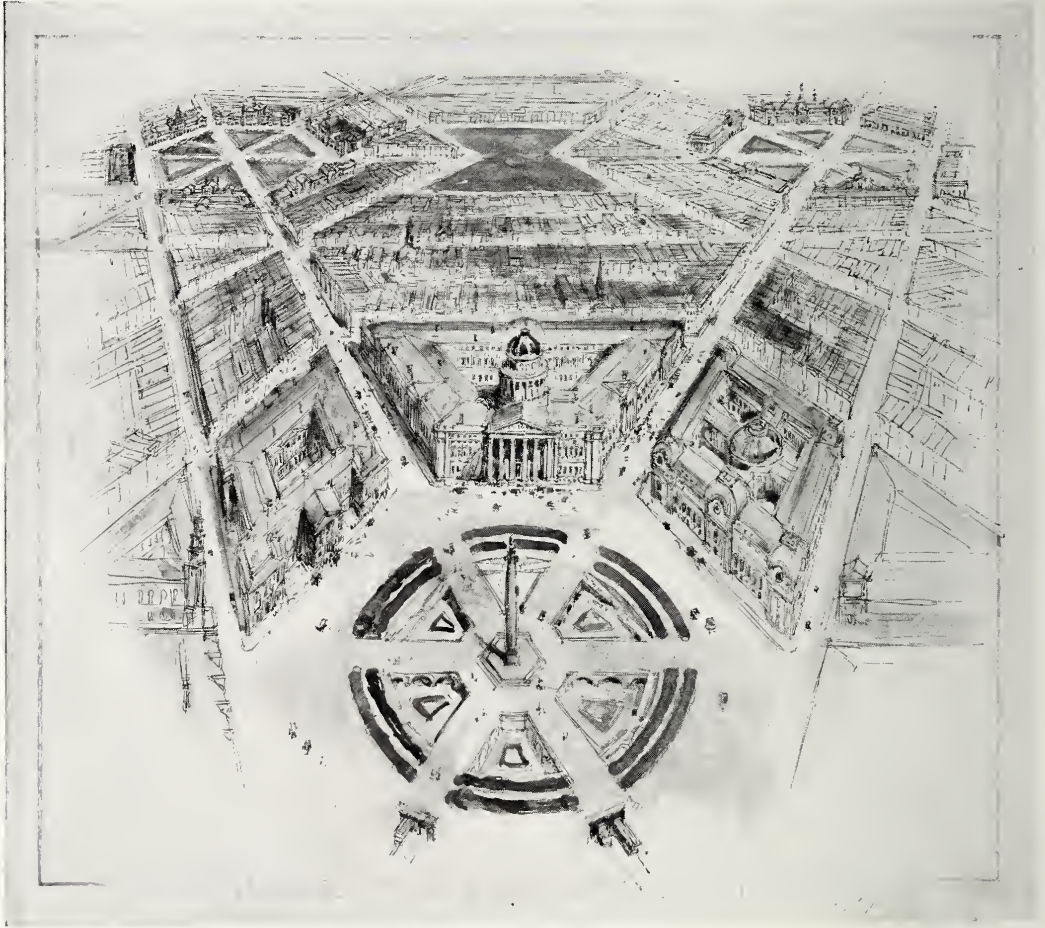
Although American cities are considered the most rapid-growing in the world, they yet have their origin in those combinations of commerce which brought them into contact with the business of the country. Thus, with no comprehensive plan, established in advance, to direct such cities' growth, they inevitably developed in an erratic way. The innumerable difficulties caused by the ownership of realty has prevented any but the most accidental improvement, even when improvement was possible.

We have, in the Capital, a city planned

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practically in advance, under the professional ability of the French engineer, L'Enfant, and the intelligent judgment of our first President, Washington. Wherever this plan has been deviated from during the past century, it has been found to be a mis-

the National Capital, practically advised the return in every essential particular to the plan as first developed by an engineer and a statesman, when the ground was all a series of farms extending over a rolling country. What was the basic principle of



Perspective view of model city

take, and recently a Commission formed by Congress, after a careful survey of the entire question, as to the full relation of the differences between the Washington as first laid out and the Washington of to-day, and with a careful surmise as to the future of

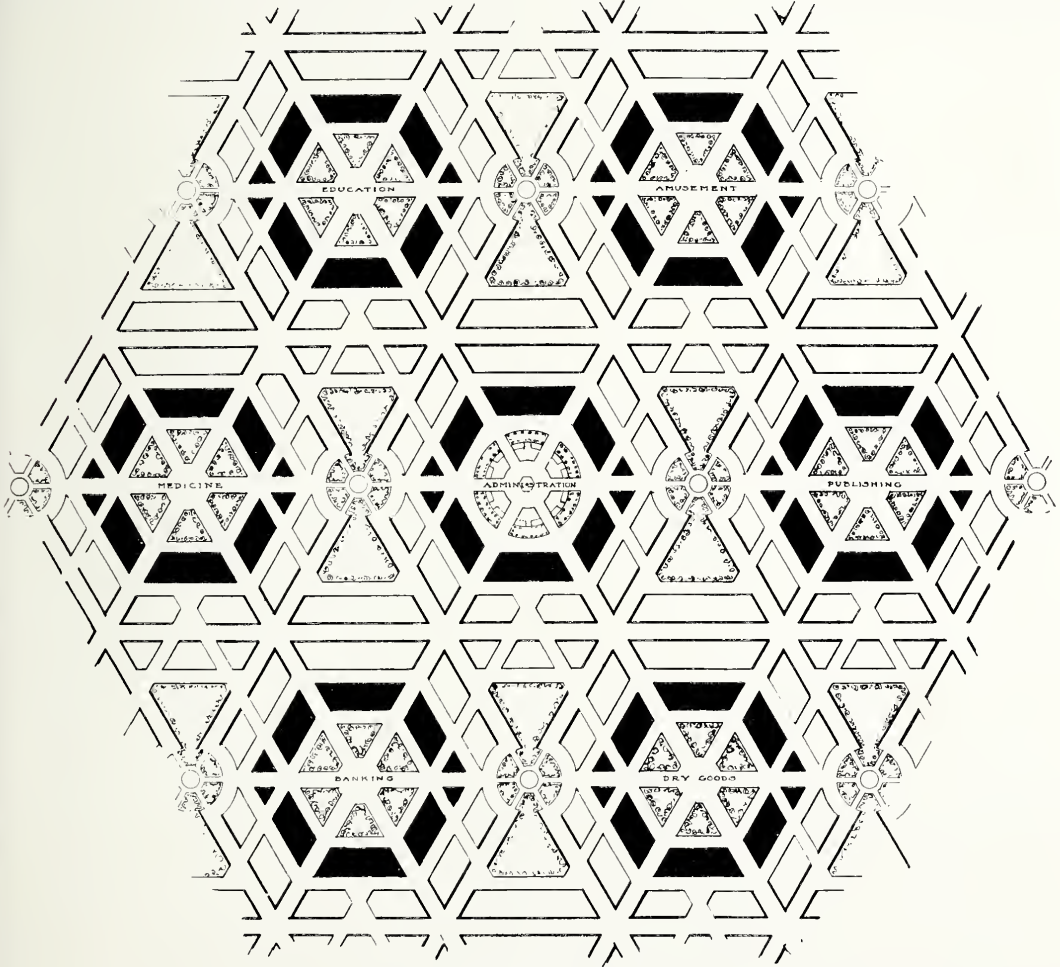
the design?—A few main lines of radiation from common centers, which gave the most direct access to the different parts of the city.

In counter-distinction to the plan of Washington, the gridiron system of New

CITY PLAN

York, also the outcome of a commission, can be shown as possibly the most unsatisfactory of all forms of street arrangement, if the convenience of the citizen be considered, while the artistic possibilities have been ignored by having the rectilinear plan driven

than the third, and that, therefore, any system of transit through streets of right-angled plan, north or south, east or west, must necessarily increase the distance to be traveled, as against the diagonal streets leading from one quarter of the city to an-



The Hexagon as a City Plan

through tons and tons of natural rock to the destruction of the natural contours, and to the great expense of the community at large as well as of individual house-builders. It is a geometric axiom that the distance of two sides of a right angle triangle is greater

other. Broadway, the one great diagonal through New York, proves how essential such diagonals are, and it is but recently that a serious attempt has been made to suggest modifications and improvements in the present plan of New York, so as to rectify

THE CRAFTSMAN

many of the difficulties and adjust the changes to the inevitably increasing congestion of the growing metropolis.

It might be suggested as a wise measure to discuss the ideal city and assume for the moment, as Dowie did in Zion City, the designing of a city entirely from the commencement and arranging in the plan the possible developments of the future. This has frequently been done in an academical way, but never, to the writer's knowledge, with a full reference to the problems embodied in such a scheme. Indefinite statements about an "Ideal City," the "City Beautiful," or a "City of the Future," mean little, unless they embody the practical ideas which inevitably dictate the development of the schemes. Municipal Art must have for its foundation practicability. Its very essence is dependent upon the harmonious relations between this and beauty, and, therefore, a city planned to be developed in artistic and aesthetic directions, must be based upon the most practical plan. And what is such a plan? To the writer's mind, all forms of rectilinear designs must be discarded. The cutting of these with diagonals is, after all, but a make-shift. If not an oblong or a square, what form would be the basic one upon which to found the city? After the fullest consideration of all the possibilities that geometric figures give, the writer is tempted to suggest the scheme shown in the accompanying diagram, the hexagon. This permits the development of the city to the utmost that might be possible within many decades, because with the hexagon, the great advantage of the diagonal already discussed is secured, and, at the same time, intervening spaces which can be secured for playgrounds and park areas, between the large central

areas, which, in turn, can be used for groups of civic buildings in certain parts of the city, and, again, in other parts of the city seats of learning, recreation, business in all its forms, banking, publishing, the newspaper industries, and the thousand and one trades, which, in their turn, seem to be desirous of grouping themselves around a common center.

The tendency of different businesses to centralize in one locality has been recognized for many years. This tendency is not restricted merely to business, however. Theatres and all buildings for the recreation of the people gravitate toward one quarter of the city. Educational institutions, hospitals, etc., each, in turn, are found gravitating toward their fellows. This tendency suggests that in the model city of our argument such areas could be located in zones—zones of learning, zones of pleasure, zones of medicine and surgery, zones of business. They, in turn, would have from them radiating, through the nearer territory, such buildings as would instinctively consort with the idea presented by the zone. Thus each zone would have not only its administrative buildings but also buildings of habitation; the minor businesses for local distribution; the schools to serve the children of the zone, etc. In this way each zone, in its own group, would be practically a city complete, self-supporting, divided from its neighboring zone or city by the small park, and yet connected with it by the diagonal streets. The power of extension of such a plan is infinite. The danger of congestion by the excessive growth of cities has in such plan been eliminated, or, at least, reduced to its minimum.

The more this plan is studied, the more it will be found to approach the idea of prac-

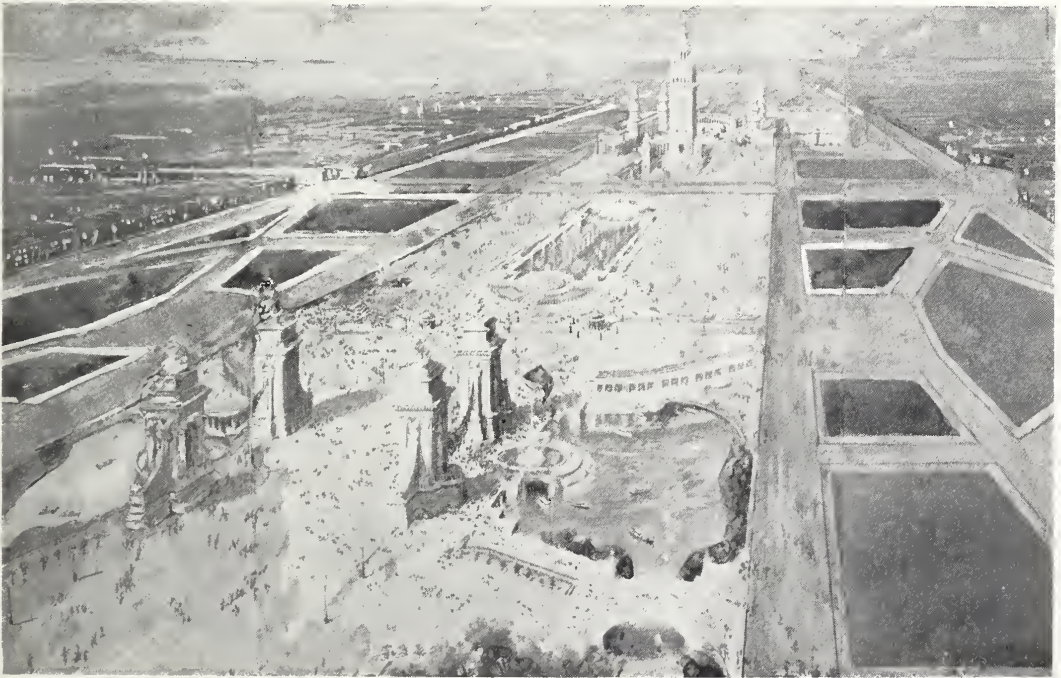
CITY PLAN

ticability, primarily in regard to shorter distances that a person would have to walk or drive from any one point to another. The sub-division of the interests into groups by a division of the park area, is to be distinctly commended from its sanitary point of view, as these interruptions of natural foliage give the greatest advantage to the inhabitants of each quarter. Aesthetically, the grouping of the public, semi-public and private buildings around common centers largely increases the architectural and artistic possibilities over the accidental opportunities offered by the ordinary plan of the city; while the angles caused by the hexagon permit interesting variety in the treatment of the street façades over that developed by any straight or continuously curved street.

Of course, such a plan is assumed pri-

marily for a level country, and the argument must, naturally, be modified when the conformation would indicate distinct changes in levels. This point, which would seem most obvious, is indicated here, because, as a rule, the method of procedure with most city officials and most city plans is to forget the question of altitude, and to force any scheme to comply with all differences in the elevation of the ground.

It is, as yet, a debatable question as to how large a city or town should be to secure the most healthful environment for the inhabitants; but it must be admitted that the smaller the group and the more frequent the interruptions by parks, the more satisfactory the result artistically, and the improvement by such breathing spaces of the health statistics, as well as the improvement



The Pan American Exposition: a suggestion how to have saved its main attractions as a park, with new residences on either side

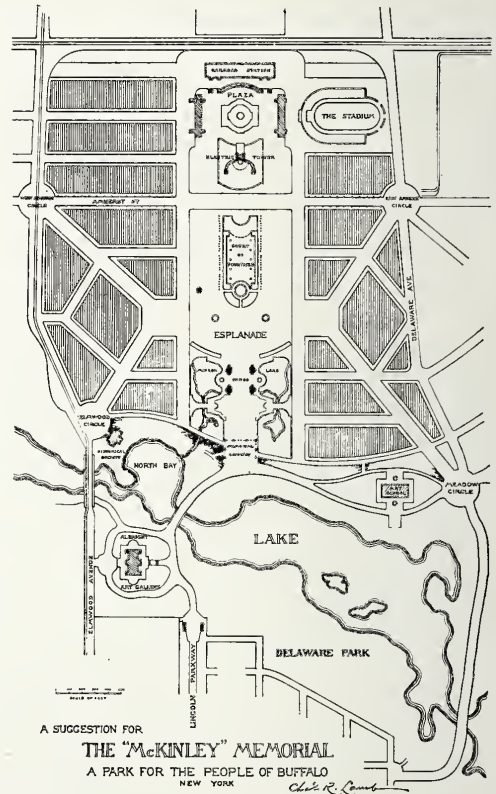
in the morals of the people shown by the police records, could easily be witnessed.

The park system, if properly developed, would give an open area and breathing spot in every section of the city so close together that at no time would the distance be farther than a short walk; for it must be remembered that a park for the people is to be reached (if it is a park for the people) by walking, for a park which is ten cents away from the poor man's home is not one which he or his children can utilize. The Park-way, that is, connecting streets which tie the series of parks together, is the most happy solution of the difficulties that has been found in existing laws, most of which seem to be legislation against the beautification of the streets even by the use of foliage. When a street becomes a park-way, however, it then is brought within the jurisdiction of the Park Department, and the use of trees in the park being fundamental, it becomes the principle for the treatment of the park-ways, and thus lines of green are formed connecting the greater areas of green—the extension of the system but adds to the beauty of the city.

The Pan-American Exposition was located, it will be remembered, on land which adjoined the principal park of Buffalo, the reason for the selection being that the entire tract covered by the Exposition could be secured from one "Estate." When the close of the Exposition approached and the beauty of the Court of Fountains and the great Electrical Tower were to be lost, it seemed as if some method should be found by which these features strongly built of good material could be retained as a definite asset in the beautification of the city.

Realizing as the writer had, the possibil-

ity by re-planning areas intended for buildings, on such lines as give direct access to the main parts of the area and, by so doing, establish locations for important buildings, he suggested in the design presented to the Board of Directors of the Exposition the re-planning of that section to the right and left of the main court with reference to the future streets, so as to secure two large



courts facing toward the fountains for semi-public buildings and also the largest amount of street façade for the new buildings, which would become the new residential section of the city, while the central part of the Exposition should be bought by the city of Buffalo from the "Estate" and thus by its

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location be a permanent addition to Delaware Park.

The argument financially stated was:

First: The purchase of the most important part of the Exposition: the Bridge, Esplanade, Court of Fountains, Electric Tower, Plaza and Stadium;

Second: By the co-operation with the "Estate" so to lay out the streets of Buffalo in the new section as to secure the advantages shown in the plan, thus giving to the "Estate" the opportunity of sale at an increased valuation, owing to the fact that so large a number of the plots would face directly upon a park, and securing for a smaller area (that is, smaller by the amount taken for the park) a price which would be equal to the value of the entire area if sold at the lower value if the park did not exist.

The principal point of the argument was based upon the necessity of the city of Buffalo recognizing the death of the late President, memorializing his visit to the Exposition by dedicating this park to the people. Unfortunately, the gloom and depression caused by the assassination of the President at the Exposition itself made it impossible to have the scheme effectively considered; and the shortness of time, the closing of the Exposition, the necessity of returning the land to the "Estate" in the condition in which it was originally, started the work of demolition, which, in its result, killed the force of the argument for the memorial park.

The scheme is interesting to mention in this connection, as showing a possible co-operation in the future between municipalities and the people who own large tracts of land which may come by process of growth of the cities within the area of street plan-

ning. When municipalities realize the great advantage to the city from the question of taxation alone developed by an intelligent plan, then we may expect the officers responsible for the finances also to realize the necessity that the plan of the city be developed so that the city will increase in taxable value proportionately to its increase in area.

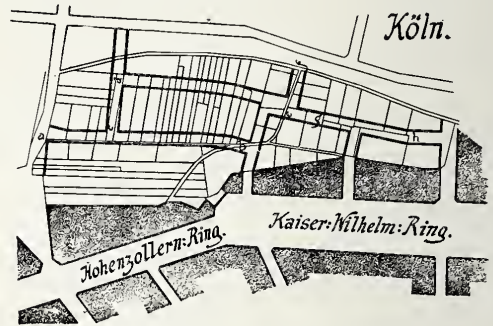
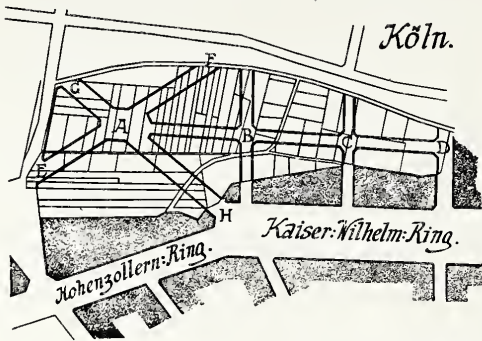
What can be done when a city is already built, is still growing, and when the general plan is unsatisfactory? This, probably, is the most vital question which can affect any community. Upon its successful answer hangs the future of the city, and the expense to be borne by the taxpayers will increase a hundredfold by the acceptance of an unsatisfactory plan, as against the intelligent acceptance of a practical scheme so designed as to develop automatically, so to speak, with the development of the city itself. How can the best results be accomplished? Primarily, by the city's realizing the necessity of having competent people supervise the plan as already existing, forecast the possible development of the city, suggest such changes as may be most advantageously undertaken at the present time, indicate those lines for the future growth of the city, which, by being established at an early date, would facilitate the location by private capital of the new buildings of the future greater city.

The congestion of population has naturally been more a difficulty in city problems in the old world than in the new, and, therefore, a few examples are given in the illustrations to show what radical measures are being taken or suggested to eradicate, if not entirely to remove some of the plague spots of the foreign commonwealths. For it must not be forgotten that bad planning induces

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bad building, and bad building and bad planning combined, induce dirt and disease, and thus, like the loss of character in an individual, the breaking down of the lines

signed to fill two purposes: one to destroy the plague spot of Seven Dials; the other to connect Charing Cross with High Holborn. To-day, Shaftsbury Avenue, one of the

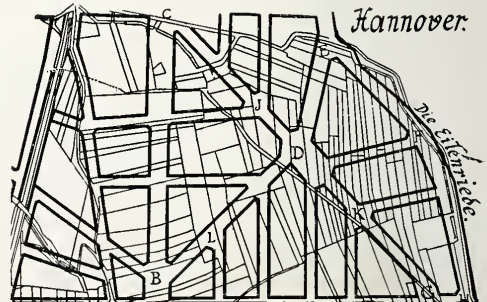
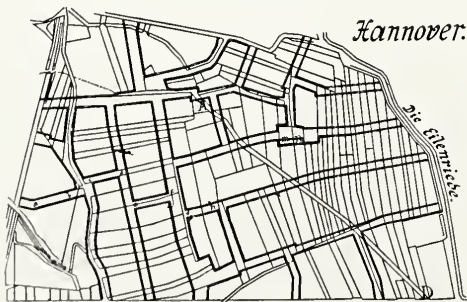


Alternative suggestions for changes in Cologne

of health and decency go hand in hand with the evils of a bad scheme.

The surgeon's knife is sometimes the last resort, so, in the suggestive examples, Cologne, Hanover and London, the lines of the surgeon's knife are shown in the new streets to be cut directly through the crowded areas. Compare the map of the buildings in the London example as they exist to-day and the radical changes suggested, and you will

notable new streets in London, has accomplished both purposes and Seven Dials disappears from the map of London and, at the same time, from the records of the police courts. It was thought that this great avenue would solve the difficulty of transit across the city, but already the necessity of extra lines paralleling Shaftsbury Avenue has been found, and to-day the City of London has decided upon the important thor-



Alternative suggestions for changes in Hanover

realize with what courage the municipality is facing the difficulties which it has allowed heretofore to develop unchecked.

Shaftsbury Avenue, London, was de-

oughfare to be cut from Westminster Bridge and the Strand straight through the network of narrow streets which pass the Law Courts into Holborn, and, under the super-

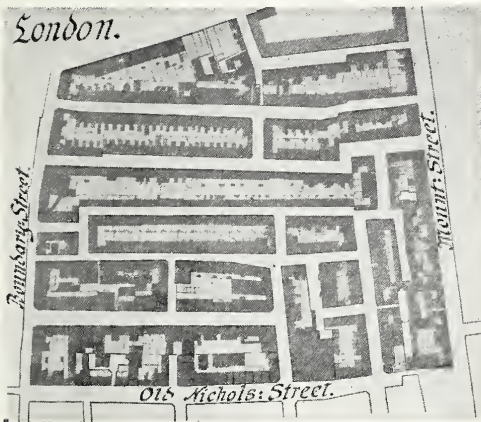
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vision of the architect of the County Council of London, W. E. Riley, the work has been begun.

Why should we wait to have our death rate increased, rather than accept the experience of the older cities—begin intelligently to re-plan our cities, not only in their old sections, but, in the new ones, to lay out the lines intelligently for the future growth?

Why is it that we speak of the great streets of Europe in a personal way that brings them as definite pictures before our mind? Paris and one sees the Champs

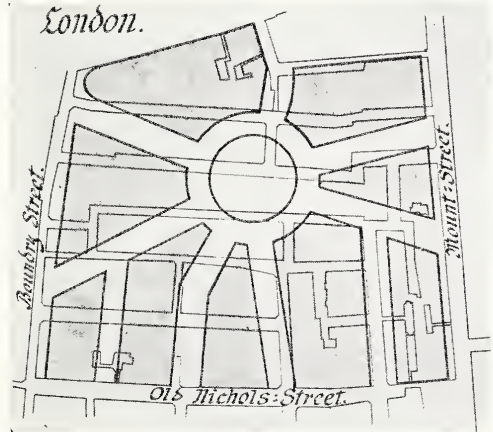
between two points. This is axiomatic, and yet nearly all cities are so planned that two streets of a right angle have to be traversed for the journeys that one makes. If the loss of time, if the expenditure of energy, if the wear and tear of the vehicles which are used, if the thousand and one expenditures of traffic in a city could be estimated and the direct loss to the community could be found, owing to the difference between a straight line and a right angle, the sum total would be so startling as to seem incredible. If, therefore, the argument is to be developed in



Section of congested London

Elysées; Berlin and we think of Unter den Linden; Rome and the Corso; London, the Strand, Fleet Street and Picadilly. Why is this? Because these streets being the more important ones of the city, to them naturally gravitate the people of the city; place in the opposite scale our "Main" streets or "Broad" streets or "Front" streets, and then we can appreciate by the very names themselves how unsuccessful has been the system of growth and how inadequate the planning on the part of the authorities responsible for our cities.

A straight line is the shortest distance

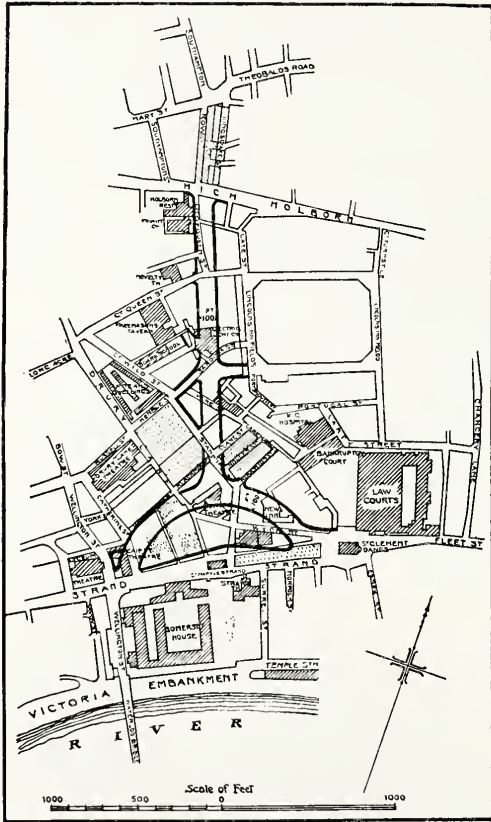


Plan for changes in congested area

the interest of the financial side alone, the advisability in considering the planning of the city is so great that no other one question is of such vital importance to a municipality.

The tendency to centralize taxation upon real estate already exists and will continue. Our statesmen should think most carefully of the possible value which intelligent planning would give to areas either as yet unproductive or which, by bad planning, will not equitably bear a high tax. Why is it a recognized fact that streets facing upon a park have a distinct advantage and that the

area so located sells for a higher rate? The answer is obvious: light, air and sunshine have a financial value, and if, therefore, this is true, streets so planned as to give the best sites for buildings, sites securing the maximum of light, air and sunshine, will, in their turn, be the greatest tax producers for the income of the city.



The new avenue in process of construction, from the Strand to High Holborn

That city in its administration is most intelligent which develops with its citizens the areas embraced within its boundary. Heretofore the individual has been allowed to act unguided in guessing as to the future growth of the city in which he lives; real estate investments being made blindly with-

out knowledge as to their ultimate outcome, because of the lack of intelligent action on the part of the municipality, with reference to the inevitable growth of the city. The future will unquestionably bring a direct change in this connection and municipalities will wisely, if well planned, unwisely if badly planned, attempt to develop the lines of future growth, so that capital may be induced by the promise of the municipality itself as to the future plan of the city so to invest itself as to develop the areas included in such plan.

The State as well as the General Government can also aid, to a much larger degree than has been generally thought possible, the work outlined above for the municipalities, by locating the main highways so as to connect town and village with the city, and thus each highway will become the extension, so to speak, of the very angle streets already discussed as so essential in any scheme of city planning.

A prominent architect, in a recent speech, didactically stated that the fault of the cities primarily was that they were laid out by engineers, and that the remedy lay in having architects in the future assume this work. But does this in any way explain why the architectural profession should be supposed capable of designing adequately for the combined interests represented in the problems of the city's development? The truth is, no profession has given an adequate study to these problems, certainly not the architectural. The profession as such has never in any way expressed a realization of the possibilities in such work, or indicated the responsibility of the architects to the solution of the problem, except with reference to the recent work in Washington—

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and here, while endorsing the original plan of L'Enfant, they ignore the fact that he was an engineer and not an architect. It is rather with surprise one hears the argument quoted above (now that the work has developed and its importance is being universally recognized), that the result must inevitably come into the hands of those who have heretofore ignored any responsibility in the matter. As a rule, they have repudiated their responsibility with relation to the larger scheme needed for any re-organization or re-planning of a municipality as to any of the individual units they have been called upon to design as architecture. Who but the architects have defied all rules of co-operative planning and stood for the selfishness of the individual unit called architecture? Municipal planning is of much greater importance than is generally considered, and the actual facts are that the idea has been developed by a few individuals in various countries, not by any means of any one profession, but, as a rule, of varied professions: statesmen, politicians, real estate owners, lawyers and citizens at large—principally by those who have the love of their city at heart, and rarely by the so-called professionals.

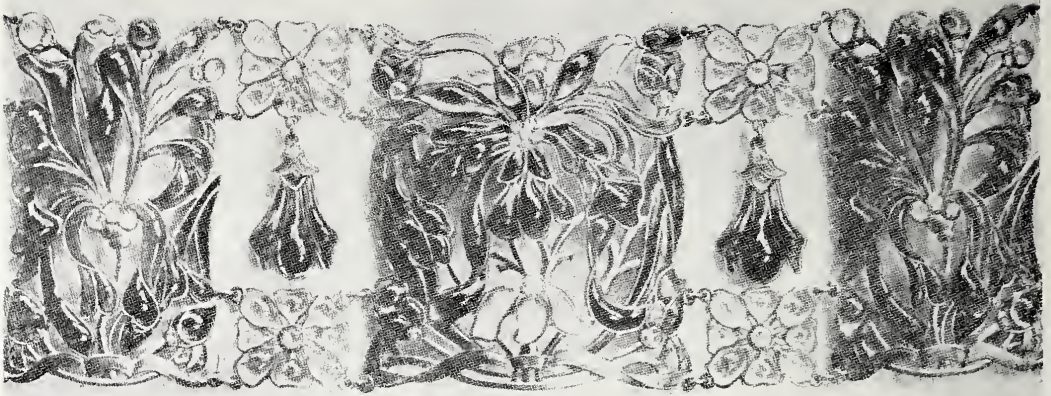
He only should be entrusted with the re-planning of the city who has shown by his imagination the power of looking not only "backward" but also forward so as to forecast the needs of the city of to-morrow as well as appreciate the difficulties of to-day. Who he is, is yet to be determined, and when he is found, a new profession will have been established: not that of architecture or engineering, but that of "Artistic Municipal Construction," and then that small group of men who have been faithful in preaching

the ideal possibilities as well as the practical necessities of our cities will come into their own, and their status, not as prophets, but as leaders, will be recognized.

IN the development of an artistically built city, problems have appeared within problems. It has been found necessary to divide the city into parts, according to the purposes it serves; and each of these parts has presented a question of development by itself, while the great, all-embracing urban problem has proved to be the coördination of these into a single scheme comprehensive and harmonious.

There is evidence of progress in the perception that the problems are collective—in a recognition that their sum is far more than an architectural question. For merely to build with an eye to beauty, while itself a forward step, is the first one to be taken; but first to place well and then to build well shows a yet further advance. "Man," says Bacon, "comes to build stately sooner than garden finely, as if gardening were the greater perfection;" and John Addington Symonds, writing of the Renaissance in Italy, remarks, "Architecture is always the first of the fine arts to emerge from barbarism in the service of religion and of civic life. A house, as Hegel says, must be built for the god, before the god, carved in stone or figured in mosaic, can be placed there;" and council chambers, he continues, "must be prepared for the senate of a state before the national achievements can be painted on the walls."

—Charles Mulford Robinson
in Modern Civic Art



Cloisonné enamel with double *cabocons*. Executed by Suau de la Croix

ENAMEL AND ENAMELERS: M. P.-VERNEUIL. TRANSLATED BY IRENE SARGENT

BEFORE advancing to study the productions of modern workers in enamel, we must pause to devote a few considerations to the same art as practised in the past. But the retrospective glance needs only to be brief.

Cloisonné Enamels.

These may be regarded in their origin as the simplification, by means of a flux, of work executed by the lapidary, who encrusted table-cut stones in gold settings, thus forming a kind of mosaic. Such specimens of enamel are the most ancient known. *Cloisonné* enamels were produced by the Egyptians, and again, after an interval of long ages, by the Byzantines, who practised the art from the sixth century onward, and, in their turn, transmitted it to the craftsmen of western Europe. In France, Germany, Italy, perhaps even in England, *cloisonné* enamels were executed from the ninth to the twelfth century.

Subsequently, this costly method was largely abandoned, except by jewelers. These artificers continued to produce *cloisonné* enamels down to the sixteenth century. The work was usually executed upon gold or silver, more rarely upon copper, and, in exceptional cases, upon iron.

We may regard the filigree enamels, which were executed from the fifteenth to the seventeenth century, in Hungary, and throughout the valley of the Danube, as an extension of the previous method. In the later process, the cells or partitions are replaced by filigree, and the enamels are not subjected to polishing.

Champlevé (sunken) Enamels.

Specimens of this class have been known since classical antiquity; they have been found in Italy, France, Germany and Great Britain; all apparently dating from periods prior to the third century of the Christian era. This method seems to have been abandoned during several hundred years. The first examples, belonging to the West of Europe, are not earlier than the ninth century. They are executed upon gold, and appear

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to be a simple modification of the *cloisonné* process.

The metal employed in the *champlevé* (sunken) process has largely been copper of considerable thickness.

This process offers most varied results, according as plain spaces of metal are reserved for the figures, or as, inversely, the figures are enameled, and thus relieved against a gold background. The craftsmen of the Rhineland and the region of the Meuse, in the twelfth and thirteenth centuries, the enamellers of Limoges, in the twelfth, thirteenth and fourteenth centuries, obtained excellent decorative results from these processes, which were sometimes united in the less important parts, even in enameling upon copper, with the *cloisonné* method.

Translucent or transparent enamels have scarcely been employed, except for the decoration of the precious metals, gold and silver.

From a technical point of view, the first translucent specimens do not present marked differences from the *champlevé* enamels; since the former were first employed to decorate backgrounds; the ornamental *motifs* and figures being reserved in plain metal. Afterward, the craftsmen conceived the idea of extending this system to the entire surface of the object, and for the purpose of applying transparent enamels, they were led to make true bas-reliefs whose slight elevations are seen through the transparent medium of variously colored enamels.

This system, which was known in Italy at the end of the thirteenth century, was simultaneously employed in France and in Germany for the decoration of pieces of goldsmith's work in gold and in silver. It

was never abandoned, and the jewelers and makers of caskets of the eighteenth century used it in their work.

In the class of translucent enamels, must be included the specimens of perforated *cloisonné*, produced in France as early as the fourteenth century, but which are extremely rare. These enamels, once finished, appear like painted windows, into the mass of which metallic partitions have been plunged. We have no information upon their special composition and treatment other than that given by Benvenuto Cellini:

Within an iron frame, having the shape of the enamel to be produced, the craftsman deposited with a brush a thin layer of earth, in order to prevent adhesions of the enamel. Then, he placed inside the frame the design



Gold fibula, ornamented with *cloisonné* enamel; twelfth or thirteenth century (Museum of Mayence)

composed by the aid of small metal plates, as is the case in the production of *cloisonné*. He next applied the enamel, as in the *cloisonné* process, and, after a certain number of firings, he obtained a kind of glass, very

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thick, and easily detached from the iron frame which had served the purpose of a mold,—but a mold to which the enamel did not make the slightest adhesion. Such enamels could afterward be set, like precious stones, in pieces of jewelry, or in objects of church ornament and service.

We shall not longer insist upon the history of enamel. We have, in the present



Silver vase, enameled. Executed by Feuillatre

article, principally to occupy ourselves with technical methods and modern artists. Within these limits we shall find material sufficient for treatment.

Favored above all other artists, the worker in enamel deals with an admirable material into which he may translate his thoughts. To strength of tone and beauty of substance, enamel adds the rare and very valuable quality of resistance to the destructive agency of time. The truth of this statement is attested by the many antique enamels extant.

This beauty of material, this wonderful resistance to time, Théophile Gautier, the poet-author of "Enamels and Cameos," praises in a sonnet dedicated to Claudius Popelin, a master-worker in enamels:

With a swift hand and rude does Time efface
Of art the forms which perish, though divine:
Confused now stands Da Vinci's flowing line,
And shadows lessen Monna Lisa's grace.
Our eyes have seen what soon shall fade from sight:
The Papal Halls a ruined Sanzio hold;
While Angelo's stroke succumbs to murk and mould;
Greek art is lost: th' Italian nears its night.

But thou, my Claudius, thou dost fix thy thought,
As amber holds a flower, in substance strong,
Defying all Time's slow, insidious wrong.
Thy work the rainbow rays has sought;
From out clear depths burns bright the fleck of gold,
And the Ideal shoots forth its arrow bold.

What joy for the artist to work in such a substance! What joy also to gain a victory over fire, the necessary, but too often terrible auxiliary of his work!

Certain artists working in modern jewelry have reinstated this too long neglected substance. But the public perhaps does not clearly understand either the difficulties which the artists have overcome, or the processes which they have been forced to employ in order to attain fine results. These we shall here attempt to indicate; not limiting our study to the simple enameling of jewels, but extending it rather to the work of artists who make the value and interest of their productions dependent upon enamel alone, who use this medium as sufficient and complete in itself; executing under these conditions a fine piece of *cloisonné*, or of painted enamel.

We shall examine these processes or methods in succession; preceding them, however, by general truths applicable to all of them.

All metals do not receive enamel with equal susceptibility; certain of them can not be submitted to the process. Gold, silver and copper, with their various defects and

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qualities, will alone constitute the subject of our study. Platinum, bronze and iron are of more difficult and less frequent use.

Gold is the metal best adapted to the purposes of the worker in enamels. It provides him with a medium brilliant and beautiful. Furthermore, enamels when brought into contact with it, do not undergo any regrettable change, as is too often the case with copper, and above all with silver. This we shall discover later, in examining these metals.

Whatever may be its alloy, that is to say, its degree of purity, gold easily receives enamel, but the proportion of nine hundred twenty parts of pure gold in one thousand of metal is the most usual combination. It is evident that with gold, as with the other metals, the degree at which enamels are fusible must be considerably lower than that peculiar to the metal upon which they are employed. The paste is usually produced at about eight hundred degrees.

The reason for the employment of gold in as pure a state as possible, is that the copper there existing as an alloy, as it becomes less and less in quantity, diminishes to the same degree the chances of failure.

In the process of enameling, the presence of an oxidizable element, like copper or silver, is much to be regretted, since reactions between such element and the enamels are always to be feared at the moment of the fusion of the latter. One of two results follows: either the enamel dissolves the metallic oxide produced in the metal by the rise of temperature, this oxide coloring the enamel, or modifying its original color-combination; or again, the enamel oxidizes the metal itself, and the oxide, thus formed, acts upon the enameling substance.

For this reason, gold enamels the more easily as it becomes purer, and the reactionary effect of the enamels upon the copper of the alloy are less to be feared.



Necklace: translucent enamel upon gold. Executed by Feuillatre

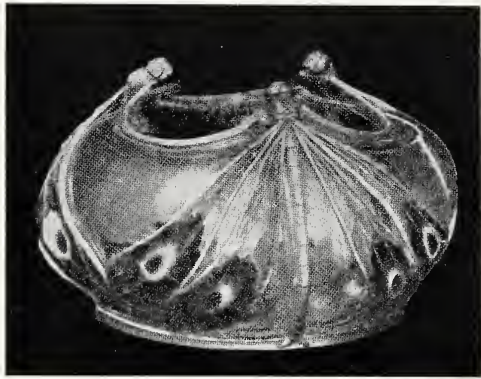
We have just learned what action occurs when enamels are brought into contact with oxidizable metals. This is the case with silver and with copper. But the color-

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effect is often limited to the portion touching the metal. Therefore, opaque enamels are less influenced by these chemical facts than are the transparent pastes. Furthermore, the oxidizable metal can be isolated from the coloring enamel, and the latter be made to retain all its qualities.

Such are, then, the metals most frequently enameled. We have yet to study the processes of enameling and the composition of enamels.

Enamel is a vitreous substance, colored, or colorless, opaque, or transparent, which, being applied to metal and heated with the



Bonbon dish: silver, with translucent enamel.
Executed by Feuillatré

latter to a fixed degree, adheres perfectly to it.

Enamel offers to the sight three different aspects. It may be transparent, translucent, or opaque. When it is transparent, the metal beneath it can be wrought with excellent artistic effect. It is then that its employment becomes a task of extreme delicacy, especially upon silver; the defects and the stains resulting from oxidation being plainly visible. Translucent enamel is traversed by light, without, however, being made to reveal its interior substance.

Finally, opaque enamel refuses all entrance to light, and its surface alone is visible. Each of these qualities may be employed by the artist according to the effect which he desires.

Let us now pass on to consider the composition of enamels. First of all, it may be said that the flux is nothing else than a colorless glass, serving as a common basis to all enamels, and to which the addition of certain substances communicates various color-effects, or even opacity.

It is evident that we can not here enter into all details of the composition of enamels, but we may at least briefly summarize this process.

Enamel, pure and simple, that is: the flux,—the colorless glass,—can be produced in various ways; the proportion of the constituent elements varying. We present several formulae: *silex*: three parts; *red lead*: two parts; *azote of potassium*: two and one-half parts;—or again: *silex*: three parts; *red lead*: five parts; *azotate of potassium*: one part;—still a third formula: *silex*: two parts; *red lead*: three parts; *azotate of potassium*: ten parts;—or a fourth formula: *silex*: two parts; *red lead*: two parts; *carbonate of sodium or of potassium*: one part. These proportions are for copper and gold; but if silver be employed, the susceptibility to fusion should be increased.

It is seen that the proportions differ according to the result sought. But it can not be too often repeated that the beauty of a work in enamel depends upon the correct constituency of the paste itself.

According to its constituency, an enamel is hard or soft: that is to say: it fuses at a

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temperature more or less high. Of the two qualities, hardness is preferable, since the enamel possessing it, although more difficult of treatment, resists more perfectly the destructive action of the atmosphere. But it is plain that there is no necessity of using in the same work any but such enamels as fuse at approximate temperatures; just as it is evident also that, as far as possible, we should combine only those enamels which have a common base.

We have now procured our transparent enamel, our flux. We can color it at will by the addition in suitable quantities of metallic oxides, which we fuse with it. It is easily understood that, in proportion as the oxide is strong, the color-effect of the enamel is intense.

We here give a very brief table of the combination of various oxides with the flux, together with a statement of the colors which they produce:

Yellow—Flux: ten parts; chloride of silver: one to two parts. Or again: flux: four parts; oxide of antimony: one part. The oxide of uranium also gives a beautiful golden yellow.

Crimson—Flux: twelve parts; Cassian purple: one to two parts. Oxide of copper and chloride of gold also produce fine qualities of red.

Blue—Flux: ten parts; protoxide of cobalt: one to two parts. A combination of oxides of copper and cobalt in suitable proportions gives a turquoise blue.

Green—Flux: ten parts; sesquioxide of chromium: one or two parts. Or again: flux: thirty parts; black oxide of copper: one to

two parts. The oxide of iron produces also a fine bottle green.

Violet—Flux: thirty parts; peroxide of manganese: one to two parts.

A combination of the oxides of iron and manganese gives black or brown, according to the proportions used. Other substances, other oxides are also employed which we shall not here mention.

It is well to note that the opacity of enamels is often desirable. It is easily obtained by adding a suitable quantity of stannic acid in the form of calcine. This form is obtained by fusing a mixture of one hundred parts of pure lead with twenty parts of equally pure tin.

The mixture is continually stirred, until the whole is changed into a dull yellow oxide, or stannate of lead. The oxide is then pulverized, washed, and purified from the non-oxidized metallic parts. It is now ready for use.

To render the flux opaque, it is only necessary to replace the red lead by a suitable quantity of calcine. Thus, for example, to every three parts of silex must be added five parts of the calcine obtained as we have just described, and also two parts of azotate of



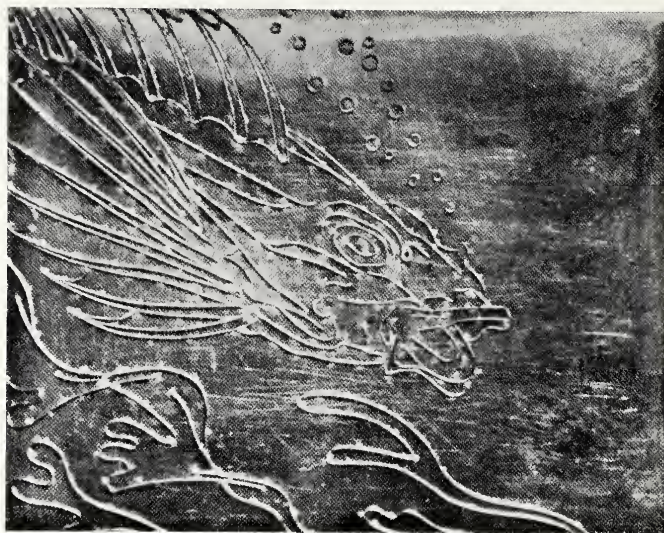
Cloisonné enamel upon gold

potassium. The flux thus obtained is afterward colored by the addition of metallic oxides.

We have now rapidly outlined the pro-

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cesses of producing enamels, and we can not here extend the description of this special chemistry. For it is the art of using



Metal walls before the application of the enamel. Executed by Houillon

enamel which we are here studying, and not the art of producing it.

It is to be regretted that certain enamellers are easily satisfied by the ordinary commercial pastes. Certainly these offer an indispensable resource, but the sole use of such limits the wealth of the palette of the artist, which might be rapidly enriched by research and perseverance. This fact has been understood by certain workers, and the results obtained by them have amply rewarded their labors.

Having thus rapidly reviewed the composition of enamels, we shall now consider the manner of employing them.

As they issue from the crucible, the enameling substance is molded into cakes, and in this state it is procured by artists. It now becomes necessary to reduce these masses of paste to a form in which they can be used: that is to

say, they must be subjected to grinding.

For this purpose an agate or porcelain mortar is used, in which vessel the enamel, covered with water, is placed. The mortar stands upon a piece of thick leather, and the enamel is ground by means of an agate pestle, struck by a small mallet.

The enamel must be brought to a very fine, but not an impalpable, state of powder, and when finished, it should offer the appearance of fine sand. The process of grinding should not be carried to excess, for, in this case, devitrification ensues. Devitrified enamel can not be employed,

for the reason that it will not glaze under fire.

The enameling substance brought, as described, to a suitable pulverization, is now copiously washed. It is decanted and then washed anew in water tempered by azotic acid. This double process is repeated until the water rejected is absolutely pure. A final washing with distilled water is very desirable. The enamel, thus thoroughly prepared for use, is now stored in flasks filled with water.

It now remains to review the different manners of employing the prepared substance. According to the effect desired, and the result to be reached, the worker in enamel has, at his disposition, several widely different processes. These are: the *champlevé*, the *cloisonné* (cellular structure), the perforated *cloisonné*, and the *basse taille* methods, and the means of producing painted

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enamels. We shall here consider the first three of these processes, reserving the remaining two for a future article.

The *champlevé* method consists in excavating in a sheet of metal small cavities, which, when filled with enamels of selected colors, form the design; the remaining metallic parts—gold, silver, or copper—forming the outlines and the details of the composition.

Following is the description of the process. The design having been traced upon the metal, and the thickness of the parts to be retained being precisely determined, the artist, by means of a graving-tool, surrounds these parts by a fine line incised in the metal. Then, with the aid of the gouging chisel, or burin, in the case of more extensive parts, he excavates to the desired depth the cavities which are to receive the enamels. It is needless to say that the deeper the cavities, the deeper will be the color of the enamels there inserted, since the paste will be thicker. This statement applies only to transparent compositions.

Often, in order to rough draft the work the artist has recourse to corrosions made by diluted azotic acid. To effect this result the metallic areas to be reserved are covered with a protecting varnish, as are also the under-surface and the edges of the sheet of metal. The acid corrodes the copper or the silver; subsequently the piece, having been rinsed thoroughly and freed from the varnish, is finished with the burin or the gouging-chisel.

The backgrounds can be wrought and thus present interesting areas, seen through the transparent enamel, when this effect is permitted by the nature of the paste. These parts can be either fretted by the lathe, or chased by the tool. In the latter case, strokes of the graving tool are given in order to form different ornamental *motifs*.

The metal is now ready to receive the enamel: the entire design reserved in relief. But first, the piece must be subjected to a searching cleansing process designed to free it entirely from all fatty or foreign substances. The following is the method of procedure: The metal is first heated in the oven, care being taken not to render it red hot, which temperature would destroy the *life* of the work and leave it without accent. Then follows the process of freeing it from grit, effected by diluted azotic acid; finally come soaping, rinsing and drying in the oven.



The *cloisonné* finished. Executed by Houillon

Beginning with this moment, the enamel can be safely applied, provided that the piece does not suffer the least contact of the fingers.

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The enameler has previously tried his enamels, combined his color-tones, arranged his gamut. He therefore advances confidently and not led by chance.

Using small spatulas, he fills the cavities with moist enamels and selected colors. He

have a somewhat extended area, must be pressed and leveled carefully by means of the spatula. Three or four layers are usually sufficient; the last being somewhat heavy, so that after the final firing the enamel slightly projects and overflows. This thickness is given to avoid the cavities which might appear after the polishing of the piece.

When a piece is to require a long time for the application of the enamels,—several days, for instance,—it is preferable to mix with them a slight solution of gum tragacanth. For the powders in drying, might mingle in spite of every precaution. On the contrary, the gum, causing them to assume a slight consistency, prevents this accident, which would destroy the work. In the firing, the gum is consumed, without leaving a residuum.

But another precaution is to be observed in enameling a thin and large sheet. The capability of expansion of the metal is greater than that possessed by the enamel. Therefore an unhappy result occurs at the cooling. The metal contracts much more than the enamel, and loses its shape, while the latter cracks and scales by yielding to the action of the metal. In order to overcome this great difficulty, the precaution is taken to counter-enamel the piece: that is to say, to enamel it upon the reverse side, and to fire, at the same time, these two enamel coatings whose effects are reciprocally destructive.

At this point, we must occupy ourselves with the most important process—that of firing—which is often the source of disappointment and failure for the most skilful and careful artists.

The methods of firing, or rather the com-



Cup: "The Decorative Arts"; designed by Merson and Falize, enameled by Tourrette

fixes thin and successive layers, so as to obviate the bubbles which may occur. Each layer, thoroughly dried, is passed through the oven before the application of the one following. We shall learn later how these firings are operated. Those layers which

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bustibles employed, are different; although all of them aim at the same result: charcoal, coke, petroleum and gas have all their strong partisans. But while the agents of firing vary, the process of firing itself remains always the same. It may be described as follows:

The furnace of the enameler is made from fireproof clay and provided with a muffle of the same material. For the muffles designed for the firing of large pieces, brick ovens are constructed. The muffles are open or closed according to preference. In the furnaces heated by coal or coke, they are open, and usually intended to form a simple chamber in which the piece to be fired is introduced. On the contrary, in the furnaces heated by petroleum or gas, these chambers are tightly closed, in order to protect the objects against the direct action of the long tongues of flame. Lastly, whatever may be the mode of heating, the furnace is ready

sorbent qualities; then it is placed near the furnace and turned frequently, in order that evaporation may be complete. The



Book cover with *cloisonné* enamel. Executed by Tourrette

piece is mounted upon a very thin cake of fireproof clay. At the proper moment, the clay is seized by pincers and slowly forced into the furnace. It is then that the enameler must follow his work with a watchful eye. The slightest inattention may be productive of fatal consequences, the least of which can easily annihilate the long cherished work. The piece is turned upon its mounting, so that its different parts receive an equal degree of heat. Then, when glazing has occurred, it is withdrawn carefully and cooling ensues gradually.

The firing is usually accomplished at a temperature of eight hundred degrees approximately.

If it be necessary again to apply the enamel and to re-fire, the same operation is repeated the required number of times.



Cup in *cloisonné* enamel. Executed by Tourrette

for use when the muffle is uniformly red hot.

The piece to be fired is first thoroughly dried by means of a worn cloth having ab-

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Among the too frequent accidents of firing is the collapse of the metal sheet. It is well to have at hand a plate of sheet iron, having the same form as the piece to be enameled and covered with pulverized red ochre. At its exit from the furnace, the piece, still soft, is applied to it, and by aid of the spatulas a rapid work may be accomplished restorative of the lost firmness. The



Vase: *cloisonné* enamel. Executed by Tourette

red ochre prevents the *counter-enamel* from adhering to the sheet iron.

After the successive applications, the enamel is finally deposited in the desired quantity, or even in excess. It then remains to form and polish the surface. For this process files are used, together with emery-powder growing finer and finer in grain. At last, the piece is again fired, in order to glaze it.

A still more perfect and absolutely mirror-like polish may be obtained by submitting the enamel to a wheel of alder-wood, moistened with water holding very fine pumice-stone in suspension.

The enamel is now finished. It remains only, if the piece be of copper, to gild the visible parts of the metal, if such be the intention of the artist.

Of more frequent use than the *champlevé*, the *cloisonné* process possesses advantages over the first named, as well as having certain disadvantages from which the other process is wholly free. The disadvantages can be epitomized as follows: in the *champlevé*, the reserved line of metal can be rendered expressive; it can vary in thickness, expand, diminish, and receive accents. In the *cloisonné* method, on the contrary, the metal thread forming the design is incapable of expression. It is true that threads of varying thickness may be employed, but the same line can not, at a desired point, expand into a metallic area. But this disadvantage is compensated by a greater freedom of treatment, and, at the same time, by a greater rapidity of execution.

In this method, the metallic partitions which are found in the body of the *champlevé*, are here replaced by movable partitions, separately made and soldered upon a background. The remainder of the execution is identical in the two methods.

A strong and clear design is first made. Then, upon this design or upon a very exact tracing of the same, with the aid of fine pincers, thin metallic bands are so turned and curved that they will reproduce perfectly in the enamel every outline of the design. These metallic bands, one millimetre

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or less in width, are, according to the case, of brass, silver, or fine gold.

We have thus seen that the lines of the design can be exactly reproduced by means of the metallic bands. It now remains to fix these partitions to the background of the piece. To this end two processes can be used.

Upon the piece the design has been carefully drawn or transferred. Little by little, the partitions are put in place, and there fixed by the agency of silver solder, with the result that the partitions are incorporated with the metal itself. Usually, however, to insure greater rapidity, the piece is lightly enameled with the flux, and upon this stratum of enamel the design is transferred by means of greased paper. A slight firing is then given. The fatty substance is volatilized and the coloring matter remains. Then, the partitions are put in place and fixed by gummed water. Small deposits of enamel are now made at the angles and the intersections of the metallic bands. The piece is fired and by this means the partitions are firmly established. Finally, as in the *champlevé* method, the piece is charged with the enameling substance, fired and finished.

But in the *champlevé*, as in the *cloisonné* method, there exists an important resource, which the artist uses with great effect, and of which we have not yet spoken. This is the *paillon* (spangle).

By this name we designate thin leaves or particles of metal, which, placed beneath transparent enamels, impart to them a brilliancy which could not be otherwise obtained. Three metals are thus used: gold, platinum and silver. First, an exact tracing is made of the parts destined to receive the

spangles. Then the metal leaf to be cut is placed upon a thin board of fine-grained pear-tree wood, or upon glazed cardboard, when the tracing is applied to it. Now, with a delicate and very sharp knife, the tracing and the metal are cut together according to the pattern: the paper pre-



Vase: *cloisonné* enamel. Executed by Tourrette

venting the metal leaf from crinkling, or tearing.

By means of a brush the metal area to be covered with enamel has been coated with a solution of gum tragacanth, or with mucilage made from quince cores. Following

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this, the spangle is seized and applied by pincers to the metal, a light pressure being exerted. The gum having dried, firing is sufficient to fix the metal, which is subsequently covered with enamel of the desired color.

Other methods, which we shall not describe, are still in use. But a simple observation of importance may here be made. It

it must be remembered that a transparent enamel participates of necessity in the tone of the metal lying beneath it.

It remains to describe perforated enamels; that is to say, enamels supported only by their adherence to the metallic cells or partitions, without having a background of metal.

To produce such specimens two processes are employed which we shall rapidly describe.

Usually the perforations of the object are made in its own substance; that is: the object is formed of a single piece from which the figures to be replaced by enamel have been cut out and removed. Thus, for instance, in a green leaf, surrounded and veined with gold,—the veins ending at the surrounding line,—all the green part is removed, the veins adhering to the line of contour alone remaining. The green part is subsequently replaced by enamel. The metal being thus perforated, the enameling is begun by increasing the thickness of the partitions, and the operation is repeated until the voids are filled. But in large and im-



Panel: *cloisonné* enamel. Executed by C. Heaton

portant pieces in which the voids have an extensive area, a support of pure gold is placed beneath the enamel; a proceeding which is equivalent to the *cloisonné* method. This support of a very thin sheet of gold is finally removed. It is needless to say that the pieces thus inserted may be raised to high relief through the use of an excess of

concerns the change effected by the tone of the metal upon the tone of the enamel which covers it. It is thus, for instance, that the same green is cold upon silver or platinum, and warm upon gold; that a red upon gold is brilliant, while a blue is dulled upon the same metal. Knowledge of these facts is the result of experience and observation, for

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enamel. Certain artists even add blow-pipe enamel to the paste, in order to obtain a double high relief (*cabochonnage*) of the two surfaces of the piece. But as colored enamels, used in such great thickness, would often be too dark, the perforations are first filled with the colorless enamel base; the colored enamel being reserved for the later strata. This process belongs more immediately to the *champlevé* method, in which the partitions or cells form an integral part of the piece. Still another process is that

them firmly together, and thus to constitute in itself the very substance of the object. It is evident that this process is delicate and perilous, exposing those who undertake it to disappointment and failure. In this method, transparent or translucent enamels only are employed, and if it become necessary to render the material less brilliant, this result is easily obtained by subjecting it to a mixture of equal parts of acetic acid and of fluoride of sodium.



Perforated *cloisonné* enamel. Executed by Thesmar

of *cloisonné* pure and simple. According to this method, the form of the object, as for example, a vase, is first built up in copper, and covered with gold leaf, upon which the transferred design is gradually replaced by the metal partitions, turned and curved in the required patterns. Then, the piece is enameled and fired. Finally, the inner copper vase is corroded and destroyed by acids, the gold leaf is torn away, leaving the enamel to unite the partitions, to hold

We have now briefly described three technical processes of enameling. Two others remain to be treated in a subsequent article. We have now to mention certain artists who work according to the methods already examined.

M. Tourette, of whose work we give several illustrations, possesses faultless *technique*, which not only overcomes, but defies all the difficulties of the art. He is an excellent colorist seeking strong effects and

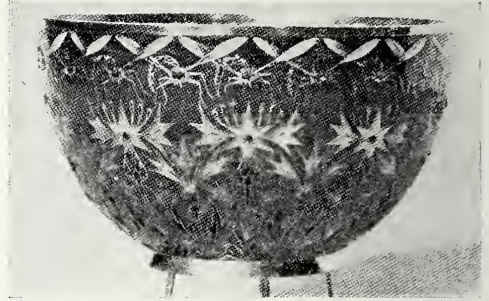
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obtaining frequently harmonious contrasts.

M. Feuillatre uses various materials and methods; appearing, however, to favor the enameling of pieces in silver, in producing which he has no rival. He also executes jewels, certain of which are most successful. In the *bonbon* dish which we have chosen for illustration, he shows a silver armature formed by the bodies of dragon-flies provided with enamel wings. Beneath this decorative enclosure we find a glass vessel of swelling contours.

M. Houillon is an excellent artist who has long since mastered the last secrets of his processes. It is to him that we owe the execution of *cloisonné* enamels which are absolutely typical. One of his compositions here reproduced, will show the perfect accuracy of his work and render unnecessary any further comment.

M. Heaton is a foreigner whose most important pieces were executed in Switzerland. This artist holds individual views regarding



Perforated *cloisonné* enamel. Executed by Thesmar the use and position of enamel among the arts, believing that it should be given a place in architectural decoration, and not restricted to objects of small, even of minute proportions. In proof of his theory he has successfully treated large surfaces, as in the case of the façade of the "Maison Roddy,"

in Paris, at the junction of the *rue Drouot* and the *boulevard des Italiens*.

In the work of M. Thesmar, however, we approach an exquisitely refined art. He seeks the most brilliant and harmonious effects obtainable from gold *cloisonné* and transparent enamels. He treats with gold *cloisonné* vases of Sèvres soft paste, one of which is shown in the Museum of the Luxembourg, while four other specimens exist in the Ceramic Museum at Sèvres. At the present time, this artist is engaged in experimenting with the same variety of *cloisonné* upon a



Porcelain vases with *cloisonné* enamel. Executed by Thesmar

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new composition of the governmental manufactory, which is a compromise between hard and soft paste. The results thus far



Design in *cloisonné* enamel. Executed by Houillon

attained in these experiments promise a future production of fine works of art.

The enamels of M. Suau de la Croix are somewhat less studied; this effect being due principally to the light color-schemes which he uses in his works with double high reliefs. It may be also, that he disdains absolute harmony, but his technical ability is of the highest excellence. He is also a tireless,



Design in *cloisonné* enamel. Executed by Thesmar

experienced workman whose productions witness hard labor and artistic honesty. Further to his credit, he has been able to

train an excellent pupil, Mademoiselle Montigny, who, while using the same technical processes, evidences originality and personal style.

In a subsequent article we shall study the two remaining varieties of enamel known under the names of *basse-taille* and painted enamel, as also the productions of artists who devote themselves especially to these branches of decoration.

THE analogy between the musical scale and the color scale has been many times noted.

Helmholtz draws the following analogy:

F sharp.....	End of the red
G	Red
G sharp.....	Red
A	Red
A sharp.....	Orange-red
B	Orange
c	Yellow
c sharp.....	Green
d	Greenish-blue
d sharp.....	Cyanogen-blue
e	Indigo-blue
f	Violet
f sharp	Violet
g	Ultra-violet
g sharp.....	Ultra-violet
a	Ultra-violet
a sharp.....	Ultra-violet
b	End of the solar spectrum

—From *Recollections and Impressions*
of James A. McNeill Whistler.

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THE PHOTO-SECESSION, A NEW PICTORIAL MOVEMENT. BY SADAKITCHI HARTMANN

PICTURE-MAKING is the symbolical use of form to express ideas. It is strange that it should have taken so long to realize that the camera is one of the most favorable mediums of pictorial expression. The power to produce mechanically objects of the outer world being given, there is need only of a manipulator with artistic temperament in order to produce pictorial results. And although the science of exposure, the developing and

printing processes demand as strenuous apprenticeship as any other craft, they are, after all, secondary to the work which the camera performs by itself.

Yet it is only within the last three or four years that a class of enthusiastic workers, now known under the name of the Photo-Secession Society, has succeeded in showing distinct evidences of individual artistic feeling and execution in the photographic print. The aim of the Photo-Secessionists is "to hold together those Americans devoted to pictorial photography in their endeavor to compel its recognition, not as a handmaiden of art, but as a distinctive medium of ex-

pression." Their recent exhibitions at Toronto, Canada; San Francisco; the Corcoran Art Gallery, Washington, and the Carnegie Institute, Pittsburgh, were indisputably the finest and most interesting displays of pictorial photography ever held in this country. These exhibitions, embracing from one hundred fifty to three hundred prints, showed some of the best work ever produced, and contained in their catalogues the names of nearly all the pictorial workers who have won a high reputation throughout the entire world. They afforded a unique opportunity to study the scope of this pictorial movement, and its prevailing styles and methods of applying photography to artistic ends.

In the critical consideration



Winter in Fifth Avenue

Alfred Stieglitz

PHOTO-SECESSION

of these exhibitions,—notably that held at Pittsburg, since it was the largest and most representative of all,—it is necessary to regard them as a whole, as well as to analyze separately their component parts. In this way only, is it possible to form a just estimate of the general trend of the work.

To the public it is still an innovation. People persist in asking the drollest questions and making the quaintest remarks, which, if collected and properly edited, would form amusing reading. "What does it all mean?" "They are photographs of paintings, are they not?" "Oh, I must get a camera myself, and see what I can do with it," are very general queries and remarks. And I overheard a gentlemen, who had no wish to be funny, say, in a patronizing way, to one of the exhibitors at the opening night reception: "Ah, I see your aim: You make things look antique. You are an impressionist!"

The exhibition presented to the serious observer an interesting epitome of a great amount of exacting labor, thought, and earnest striving after some phase of what is termed *the beautiful*. It clearly showed that a number of persons throughout the country, using and believing in the camera as a means of expressing original artistic ideas, had acquired an exact knowledge of drawing, values, tonality, perspective, composition and the like, and had utilized this



Scurrying homeward

Alfred Stieglitz

knowledge with more or less taste and imagination. Strongly original workers are few in every branch of creative art, and it was, therefore, not astonishing that comparatively few individual pictures and groups stood out from their surroundings. Sensational pictures, excepting some exhibited by Eduard J. Steichen, as well as the mass of mediocre work which is inevitable in photographic exhibitions, were conspicuously absent. The selection, largely due to the individual efforts of Alfred Stieglitz, "director" of the Photo-Secession, who has long held the first position among American pictorial photographers, was exceedingly well

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made. There were no violent contrasts, and the exhibition, as a whole, made an even and most refined impression. This apparent evenness of character was practically due to the method of hanging: the use of the stronger pictures as center pieces, with the less individual ones surrounding them. It

raphers ambitious to do good work, but still uncertain of themselves, and not over-abundantly endowed, had apparently adapted the style and, in some cases, even the mannerisms, of one or another of the best known workers, and produced results which, while showing talent, clever workmanship, and a

certain degree of poetic imagination, lacked the vital quality of originality and breadth of conception. This was as natural as it was inevitable, and the best evidence of the existence of a distinct movement, serious in its purpose, and working towards a definite end.

HAVING thus regarded the pictures collectively, we will now consider the work of several groups of individuals, who are worthy to be treated by the critic with the same consideration as the contributors to regular art exhibitions. These are Alfred Stieglitz, Eduard J. Steichen, Frank Eugene, Clarence H. White, Rudolf Eickemeyer, Jr., and Joseph T. Keiley.

Alfred Stieglitz, who has

given the public many opportunities to estimate his work, is indisputably the foremost artistic photographer. He is recognized throughout the entire world as an authority in photographic technique, and is continually sought by the American profession for advice and criticism. He is endowed with the true pictorial instinct, which, strengthened



Portrait (Miss N.)

Gertrude Käsebier

was further accentuated by a similarity of mounting and framing. Also, in the work itself, a general resemblance of motives, as well as an all-pervading tendency toward the mysterious and unusual, was noticeable, which suggested the existence of a school or cult, consciously or unconsciously influenced by two or three leaders. Certain photog-

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Self portrait

Eduard J. Steichen

by years of study and experience, is now capable of solving difficult problems of composition. His "Winter in Fifth Avenue" and "The Hand of Man" could teach many artists suggestiveness and what special beauty means. Simplicity is the keynote of his work. He recognizes that "Art is hidden in nature," as Dürer so aptly said, "and that he who can tear her out of it, wins her." He does not try to idealize Nature. He merely offers picturesque ideas which suggest themselves in a quiet, natural manner. He endeavors to represent space and atmosphere, and groups his figures according to laws which Nature herself has established. By means of long-continued experiments—he was the first photographer who successfully introduced moving figures into a photographic composition (viz., "Scurrying Homewards,")—he found a new medium of

expression for pictorial art which can not be ignored even by those artists who are prone to regard photography as a mechanical helpmate for a sort of plagiarism from Nature, and not as a possible rival of their own productions. And although, in passing upon photography's claims to be classed among the arts, it may be generally unfair to set its successes against those of other mediums, it is safe to maintain that a print like Stieglitz's "Winter in Fifth Avenue" can hold its own among the best of graphic productions.

Stieglitz has revealed principles which apply to all the arts. The greatest merit of his work, however, lies in his spirit of independence, which enables him to resist all temptations to overstep the technical limits of his medium. He never employs anything but photography pure and simple; disdaining artificial means by which other camera-workers like Steichen and Eugene have attained their startling results. He is



Portrait (Mr. Otto)

Eduard J. Steichen

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what his co-laborers call a "purist." He realizes that pictorial photography, to become powerful and self-subsistent, must rely upon its own resources, and not adorn itself with foreign plumage, in order to resemble an etching, a charcoal or wash drawing, or the reproduction of an old master.

Steichen and Eugene, two New York workers, who both are painters by profession, represent the other extreme. Steichen is our foremost gum worker, and Eugene has introduced a peculiar technique: the process of photo-etching, which is a manipulation of the negative with engraving tools. These experimentalists consider themselves justified in striving to obtain the technical results



The little round mirror

Edvard J. Steichen



The man in armor

Frank Eugene

of the painter, the etcher and the lithographer. They do not take their pictures from real life, but compose them in their studios with all sorts of artificial accessories, after the manner of painters. The ambition to get painter-like qualities is nothing new. All photographers of high standing and ability have striven for it. With few exceptions, their knowledge of drawing, light and shade, composition, however, is simply theoretical, acquired by the study of galleries, reproductions, and books; not by practical application in some other art. They endeavor, for instance, like Gertrude Käsebier, to reflect the principles of painting, and to imitate its effects as to tonality and *chiaroscuro*. Steichen and Eugene, on the contrary, strive to introduce the technical characteristics of other arts into their

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prints, and succeed in making them look like etchings and monotypes. Their negatives do not represent finished pictures, but merely suggest to them all sorts of pictorial possibilities. They call their artistic instincts into play, and not only by the most extraordinary methods of suppression and modification, but also by actually adding foreign processes, as, for instance, engraved lines or brushmarks, they eliminate from their prints almost every quality which we customarily associate with a photograph. They do not hesitate to cover and hide all defects with cross-hatching, to paint in entire backgrounds, and wholly to change the aspect of the subject as depicted by the lens of the camera. The merit of their work, beautiful as it is, lies distinctly outside the domain of photography, and, although I do not undervalue the peculiar gift possessed by these workers of giving to the photographic print a feeling of texture, which it otherwise lacks, I fail to see how the art of Daguerre can particularly benefit by such proceedings.

A happy medium is held by Clarence H. White, of Newark, Ohio, who is neither a purist nor an extremist. His powers are more limited, perhaps, than those of Steichen and Eugene, he lacks versatility, and is only a specialist; nevertheless he is an accomplished and well-rounded worker. What he does is consistent,

often beautiful and entirely independent of other photographic work. The range of his subjects is rather limited. Satisfied largely with two or three women models, who, although not beautiful, have a remarkable talent for posing, he has succeeded in making a series of *genre* pictures, illustra-



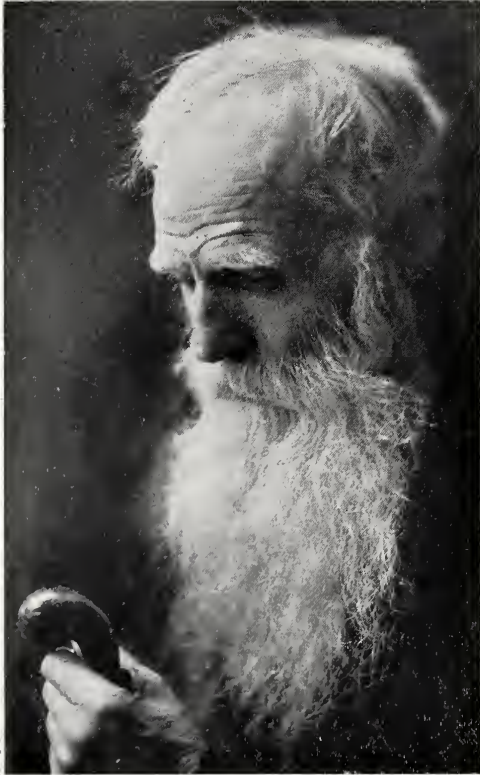
Laetitia Felix

C. H. White

tions (notably those for "Eben Holden"), portraits and studies of interiors, which, despite their similarity and their uniformity of method, claim instant attention. At the

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beginning, one merely notes a low key of relative values, a certain weird fancifulness of subject, and a breadth of handling at times delicious. Still, one is uncertain as to what quality in them produces the general sense of unity. By studying what they seek to represent, one gradually begins to understand that the art of this man has a local flavor, that it is produced by the en-



Haleyon days

Rudolf Eichemeyer, Jr.

vironment in which he lives. In his prints one can read as an open book. The old-fashioned interiors taken against the light of big windows, the old staircases, doors and porches, the quaintly patterned gowns of the women who people the scenes, all tell their story. There is something so idyllic in his pictures, something so subtle and

peculiar, that the impression which they make upon one is not unlike the fascination excited by Mary Wilkins's New England stories.

Mr. White's very opposite is Rudolf Eichemeyer, Jr., of Yonkers, N. Y., since versatility is the keynote of the latter's work. His well composed *genre* pictures, like "The Dancing Lesson;" his picturesque winter landscapes, his draped figures, and his straightforward portraiture as seen in "The Ranchman" and "Haleyon Days," show widely different aspects of his talent. He, like Stieglitz, is an exponent of pure photography, and there are few technicalities which he does not master. The only serious fault (an inevitable one) found in his work is the lack of temperament. One can not look at forty or fifty of his prints without feeling, despite the diversity of subject, a sort of monotony. His *genre* pictures give the impression of being rather old-fashioned. Also his costume studies do not reach a very high standard. He is above all a landscape photographer, being especially fortunate in his winter scenes, and his foreground studies. The latter give the most convincing and interesting proofs of his talent. There he shows himself a true lover of nature. He demonstrates how little material is really required to make a successful picture. Two or three fern fronds, a stretch of bramble or a cluster of wild flowers are amply sufficient. The pictorial value of a foreground study depends almost entirely on the selection of the right spot. This gift Eichemeyer possesses to a rare degree, and his love of nature makes him at times, despite his practical turn of mind, a poet, as, for instance, in his magnificent "Fleurs de Lis."

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Another phase of photographic work is furnished by Joseph T. Keiley, of Brooklyn, N. Y. He is the champion of the glycerine process: a method of elimination, half chemical, half manual. He strives for blurred, washed-out effects, faintly resembling a water color. In many of his prints all outlines and detail have been reduced and washed away to such an extent that their meaning is hard to discover. We may also call his work a departure from the old photographic methods; but the gain derived thereby is greater than any possible loss. By means of this process, it has become comparatively easy to realize exquisite gradations of values, and to avoid unnecessary minutiae of detail and diffusion of interest. It enables the photographic worker to concentrate attention upon the main object more fully than by composition, selection of subject and accessories, and appropriate illumination. But it is a dangerous procedure for those who have no experience in drawing or in handling a water color brush.

The work of these six men mentioned represents fairly well the present standard of pictorial photography in America. Many others could be mentioned: for instance, Gertrude Käsebier, who understands rarely well how to impart to her work an old-masterish quality; Mary Devens, who makes

her prints resemble etchings, sepia and charcoal drawings; and Alvin Langdon Coburn, who strives for the linear beauty of Japanese wood cuts; but for our purpose, little could be gained thereby.

I have wished merely to convince my readers that it is possible to use the camera in expressing art-ideas, and in accordance with the requirements of art-tradition and teachings. I believe that I have to some degree proven my case, and, at the same time, conveyed an idea of the principal elements of pictorial photography as it is practiced to-day. The illustrations that accompany this article will demonstrate further—perhaps even better than my words—the significance and character of the Photo-Secession movement.

There is not the slightest doubt that it has done much for the advancement of photography and helped it a long way toward reaching the position of a fine art. A definite step has been taken in the right direction.

A new and living spirit has been introduced into a work hitherto dominated by dilettantism and commercialism, and the least we can do is to express a hope that it will exert an ever-growing and beneficial influence throughout the province of photography.

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THE FOUNDING OF THE SPANISH MISSIONS IN CALIFORNIA: ARTICLE NUMBER FOUR. BY GEORGE WHARTON JAMES.

COMPARATIVELY few people are aware of the political importance attaching to the founding of the Missions in California by the Franciscan fathers. It is not always a safe policy to conjecture results if certain events had happened, yet in this case it seems probable that the whole history of California would have been materially different, indeed that to-day California would not be ranged under the flag of the United States,



Palm trees at Old San Diego, near which was located the first California Mission

had the Missions not been thus established by these priests under the domination of Spain. Whether one believes or disbe-

lieves in "the hand of God in history," it was at least exceedingly fortunate that Spanish priests established these Missions, for in the course of time, Spain lost her hold in Mexico, and California became a province of the new Republic of Mexico. Now, had California at this time, or earlier, been under the control of the Russians, who, it must not be forgotten, were slowly reaching down toward San Francisco from Alaska, and who have left traces of their presence in Mt. St. Helena and Fort Ross,—the latter but sixty-five miles north,—the United States would have had Russia to deal with instead of Mexico. California was seized because the United States was at war with Mexico. Two years after the seizure, gold was discovered, and California became a Mecca for the adventurers and the gold-lustful of the world.

Let us briefly review the facts as they were, and then note what they would have been had Russia, instead of Spain, colonized California.

First: The Franciscans establish the missions of California and Spain assumes political control.

Second: Mexico severs her relations with Spain, and California becomes a province of the Republic of Mexico.

Third: The United States and Mexico go to war; California is seized by the United States as a war measure, and finally becomes an integral part of United States territory.

Had the Russians gained a foothold in California prior to the Spanish Franciscans, it is scarcely possible that they would have relinquished the natural advantages afforded by so remarkable a base of supplies for their Alaskan colonies.

Had Russia owned or controlled Califor-

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nia, when gold was discovered, the territory would never have been relinquished; for, as yet, the United States has had no occasion to go to war with Russia. So, it is apparent that California owes its place in the North American Union of States to the Franciscan Mission Fathers. Owing to this fact, the steps of the founders of these Missions assume new interest and greater importance.

There were practically three epochs in the establishment of the California Missions (those of Arizona, New Mexico and Texas, belonging to other periods, will be treated later). These epochs were:

First: The original impulse under the guidance of Padre Presidente Serra, during which nine of the Missions were established.

Second: The renewed impulse when ten new Missions were founded.

Third: The final and dying impulse under which San Rafael and San Francisco Solano de Sonoma were established.

A line of Missions was already established on the peninsula of Baja California,—for thus were the regions differentiated: Baja (Lower), and Nueva (New), or Alta (Higher), California; the two latter names being given to what we now recognize as the State of California.

The Jesuits were already expelled from the Lower California Missions, and the Franciscans were in charge. In seeking for a man in whose care they could place these Missions, the authorities of the College of San Fernando in the City of Mexico

unanimously chose for the arduous task Junipero Serra, a man aflame with missionary zeal and who had already demonstrated



Tree at Monterey, to which tradition affirms that Father Serra's boat was tied, at his landing in 1769

his executive ability. This remarkable man was born of lowly parents on the Island of Majorca. Having been a chorister in the convent of San Bernardino, he entered the Franciscan order at the age of sixteen, and, two years later, took the final vows. At the time of his appointment to the headship of the California Missions, he had been many years in Mexico, working for the salvation of the heathen natives.

The best that any man can do is to spell out, live out, as best he may, the ideas that impel him from within. Some do this well, some do it ill, *but that they do it* is the matter of greatest importance. Father Serra was impelled, possessed, by the idea that these California savages were lost, and forever damned, unless some one preached Christ to them.

The theology of Dante was a real, terri-

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ble, absorbing truth to him. Only to such a belief was such work as his possible. Hell, with its dire circles of horror and terror for

half-in-earnest priest go out to these degraded savages? No! The greater their need and danger, the greater the necessity for speed, power and earnestness in the one who should go to them. So, leaving the world and its vain applause, society and its caresses, civilization and its luxurious comforts, casting all these things behind him, he gladly, joyfully and yet seriously, started out to do the bidding of his superiors.

"Narrow," some may say he was! "His theological conceptions crude and bigoted!" So were Dante's, but that did not prevent him from giving the *Divine Comedy* to the world. And Milton, too, can



Ramada, or brush-structure, still used as a church, at Santa Isabel, San Diego County, California

those who were unbelievers in the Christ he worshiped, yawned before the feet of these untamed and rude natives. If they should be trained into a knowledge of the Church and its saving ordinances by an apostolic guide, they could attain a new hereafter. Purgatory was open, and from thence, duly purged from their sin and ignorance, they might climb into the blessed regions of Paradise. Felicity untold, then, to that man who would brave their savagery, dare their treachery, love them even in their unlovableness, and thus lead them into the fold of the Church.

Who should do it? Should he, Serra, with his soul athirst for great deeds, full of bravery and heroism, stand by, in order to listen to the applause of the civilized world as his words of burning eloquence pleased cultured ears, and let some half-hearted,

not be designated as "broad," yet *Paradise Lost* will live when many of the valueless expressions of these days have sunken into the "backward of time" and been forgotten.

It is often asked: What was the cause at this time of the renewed activity of the Spaniards in the direction of California? During the one hundred and sixty years since the explorations of Vizcaino, nothing had been done. What new circumstances arose to excite activity? Two things, practically, were the cause of the renewed interest. The expulsion of the Jesuits called attention to the region which they had occupied. As a matter of course, their enemies made the most of the stories current regarding the great wealth of the Order, its working of secret mines, the vast pearl fisheries of the Pacific coast, the natural advantages of the region, and it was easy

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to believe these things of a country which had always been associated with romance and fabled wealth.

Then, too, the activity of the Russians in Alaska, from 1741 to 1765, had caused anxiety in both Mexico and Spain. The anxious ones questioned whether if Russia should decide to take possession of the California coast, Spain's claim of discovery and of naming, one hundred sixty years previously, would hold good?

The above-mentioned causes seem to have been the chief political reasons for the new effort Californiaward. The motives of the priests were doubtless twofold. Their persistent missionary enterprise was well known. Long before, they would have liked to Christianize the savages of Upper California. Added to this constant motive was the new one of not wishing to be less active in good work than the Jesuits whom they had superseded.

King Carlos exercised great wisdom in his choice of a man to control affairs at this critical period. He made José de Galvez his *visitador general*, with almost plenary authority. Galvez was a good son of the Church, full of enthusiasm, having good sense, great executive ability, considerable foresight, untiring energy and decided contempt for all routine formalities. He began his work with a truly western vigor, and soon changed the aspect of affairs in the peninsula. While he was thus actively engaged, King Carlos gave the order which he and Serra had doubtless long ex-

pected: "Occupy and fortify San Diego and Monterey for God and the King of Spain." With Galvez in power, there were no formalities to hinder the immediate execution of this order. Plans were formulated with a completeness and rapidity that equaled the best days of the *Conquistadores*. Four expeditions were to go: two by land and two by sea. So would the risk of failure be lessened, and practical knowledge of both routes be gained. Galvez had two available vessels: the San Carlos and the San Antonio.

In order that the spiritual part of the work might be as carefully planned as the political, Galvez summoned Serra. What a fine combination! Desire and power hand in hand! What nights were spent by the two in planning! What arguments, what discussions, what final agreements the old adobe rooms occupied by them must



Ruins of the San Diego Mission

have heard! But it is by just such men that great enterprises are successfully begun and executed. For fervor and enthusi-

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asm, power and sense, when combined, produce results.

The peninsular Missions were to aid in two ways: they were to donate church furniture, ornaments, and vestments, and to loan live stock and implements.

La Paz was to be the starting point of the sea expedition, and Santa Maria,—a Mis-

excitement. When the vessels arrived to be loaded, they were found in bad condition. Without delay, they were emptied, careened and reloaded, Galvez himself often helping in person. It must have been strange to see this high official, having titles a league long after his name, doing a laborer's work in loading the vessel. He was a true man



Mission of San Antonio de Padua

sion well up toward the center of the peninsula,—that of the land expeditions.

With great vigor the collection of all things needed went on at La Paz and Santa Maria. Effective agents were sent with authority to gather up food supplies. Cattle were slaughtered, wheat and other grains supplied, and Galvez fairly galvanized into speed the ease-loving people of the South. La Paz became a scene of great bustle and

who showed his belief in the dignity of labor by laboring. Nine-tenths of men in his position believe in the dignity of labor for others while they choose to remain idle. All honor to this manly man, this laborer for good, who sought to colonize a new country by means of a fraternal spirit and helpfulness, rather than by murderous conquest! Here is a man whom California should honor far more than it has ever thought of doing.

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In the meantime, Captain Rivera, who commanded the garrison at Loreto, was sent northward to collect from each Mission, as he journeyed, all the live-stock, implements, and provisions that could be spared. The mainland, the coast, the peninsula, all were alive with interest in the new undertaking.

The San Carlos was the first of the vessels ready. Her captain, Vicente Vila, reported her duly equipped. Galvez was satisfied; Serra joyous and happy. The former made an address, extolled the mission they were about to undertake and bade the soldiers, the sailors, and all concerned to remember their God, their King, and their Viceroy. Serra recited mass, heard confessions, administered communion, formally blessed the company, and then, giving a warm embrace to Father Parron, to whom the spiritual care of the vessel was entrusted, bade them God-speed on their blessed journey. This event occurred on January 9, 1769.

On February 15, under the command of Perez, the San Antonio set sail with similar ceremonies.

Father Juan Crespi was now sent to take spiritual charge of the first land expedition, over the temporal concerns of which Captain Rivera was to have control. This industrious *comisario* had collected two hundred cattle, one hundred forty horses, forty-six mules, two asses, many implements, and much food. Father Lasuen also joined this band, and on March 24 the whole caravan moved northward toward San Diego. What a procession it must have been! The animals enumerated above, driven by Indians under the direction of soldiers and priests; straggling along or dashing wildly forward as such creatures are wont to do! It was a

slow march, through a strange country, inhospitable, barren, with a scarcity of water and feed.

On May 14, Serra's band, under the command of Captain Portolá, left Velicatá to follow the footsteps of Rivera and Crespi.

Here, then, are four bands, all directed toward the one place: the land-locked harbor described by Cabrillo centuries before. The San Carlos sailed from La Paz on January 9, 1769; the San Antonio from Cape St. Lucas on February 15; Rivera, Crespi and Lasuen from Velicatá on March 24, and, finally, Portolá and Serra from the same place on May 14.

Most men would have deemed this an excellent beginning for the new enterprise, but Galvez was not yet satisfied. He had a new vessel built at San Blas, which he named the San José, after the patron saint of the expedition (hence, doubtless, the name hereafter of the Mission San José and the Pueblo). On June 16, this vessel started for San Diego, but, three months later, she returned to her shipping port, Loreto, broken-masted and disabled. In May of the following year, she started anew and was never again heard from,—thus adding to the many mysteries buried in the depths of the never satisfied sea.

The San Antonio first arrived at San Diego. About April 11, 1769, it anchored in the bay, and awakened in the minds of the natives strange feelings of astonishment and awe. Its presence recalled to them the "stories of the old," when a similar apparition startled their ancestors. That other white-winged creature had come long generations ago, and had gone away, never to be seen again. Was this not to do likewise? Ah, no! in this vessel was contained



Ruined corridor at San Antonio de Padua

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the beginning of the end of the primitive man. The solitude of the centuries was now to be disturbed and peace invaded; aboriginal life destroyed forever. The advent of this vessel was the death knell of the Indian tribes.

Little, however, did either the company on board the *San Antonio* or the Indians themselves conceive such thoughts as these on that memorable April day.

But where was the *San Carlos*, which sailed almost a month earlier than the *San Antonio*? She was struggling with difficulties: leaking water-casks, bad water, scurvy, cold weather. Therefore, it was not until April 29 that she appeared. In vain the captain of the *San Antonio* waited for the *San Carlos* to launch a boat and to send him word as to the cause of the late arrival of the flagship; so he visited her to discover for himself the cause. He found a sorry state of affairs. All on board were ill from scurvy. Hastily erecting canvas houses on the beach, the men of his own crew went to the relief of their suffering comrades of the other vessel. Then the crew of the relieving ship took the sickness, and soon there were so few well men left that they could scarcely attend the sick and bury the dead. Those first two weeks in the new land, in the month of May, 1769, were never to be forgotten. Of about ninety sailors, soldiers and mechanics, less than thirty survived: over sixty were buried by the wash of the waves of the Bay of Saint James.

Then came Rivera and Crespi, with Lieutenant Fages and twenty-five soldiers.

Immediately a permanent camp was sought and found at what is now known as Old San Diego, where the two old palms still remain, with the ruins of the *presidio*

on the hill behind. Six weeks were busily occupied in caring for the sick and in unloading the *San Antonio*. Then the fourth and last party of the explorers arrived. Governor Portolá on June 29, and Serra on July 1. What a journey that had been for Serra. He had walked all the way, and, being two days out, a badly ulcerated leg began to trouble him. Portolá wished to send him back, but Serra would not consent. He called to one of the muleteers and asked him to make a salve for his wound just such as he would put upon the saddle galls of one of his animals. It was done, and in a single night the ointment and the Father's prayers worked the miracle of healing.

After a general thanksgiving, in which exploding gunpowder was used to give effect, a consultation was held, at which it was decided to send back the *San Antonio* to San Blas for supplies, and for new crews for herself and the *San Carlos*. A land expedition under Portolá was to go to Monterey, while Serra and others remained at San Diego to found the Mission. The vessel sailed, Portolá and his band started North, and on July 16, 1769, Serra raised the cross, blessed it, said mass, preached, and formally established the Mission of San Diego de Alcalá.

It mattered not that the Indians held aloof; that only the people who came on the expedition were present to hear. From the hills beyond, doubtless, peered and peeped the curious natives. All was mysterious to them. Later, however, they became troublesome, stealing from the sick and pillaging from the *San Carlos*. At last, they made a determined raid for plunder, which the Spanish soldiers resisted. A

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flight of arrows was the result. A boy was killed and three of the newcomers wounded. A volley of musket balls killed three Indians, wounded several more and cleared the settlement. After such an introduction, there is no wonder that conversions were slow. Not a neophyte gladdened the Father's heart for more than a year.

In the meantime, Portolá, Crespi, Rivera and Fages were on their way North. They reached the Bay of Monterey and, failing to recognize it, passed further North, where they saw the Bay of San Francisco. This was not the great inland sea we now know by that name, but the water under Point Reyes, which for years had been thus

become despair, the San Antonio returned with abundant supplies. Oh, what a blessed vision was that of the long-looked for vessel on the very day the abandonment had been decided! Captain Perez had started from La Paz with instructions to proceed directly to Monterey. Of course, he knew nothing of the return of the party from that point, and although the natives of the Santa Barabara channel informed him of such return, he would have gone on, had not the loss of an anchor compelled him to return to San Diego to replace it from the San Carlos. Thus, the small matter of an anchor perhaps led to the saving of the enterprise and to the founding of the Missions as planned.

With new energy, vigor and hope, Portolá set out again for the search of Monterey, this time accompanied by Serra as well as Crespi. This time the attempt was successful. They recognized the bay, and on June 3, 1770, a shelter of branches was erected on the beach, a cross made ready near an old oak, the bells were hung and blessed, and the services of founding began. Father Serra preached with his usual fervor; he exhorted the natives to come and be saved, and put to rout all infernal foes by an abundant sprinkling of holy water. The Mission was dedicated to San Carlos Borromeo.

Mrs. Leland Stanford recently erected at Monterey a marble statue of Serra standing in a boat, about to land at that point, and recounting his heroic deeds.

The brush church still used at Santa Isabel, in San Diego county, will give the best idea possible of the kind of *ramada* Serra used, in which to hold his first services, when establishing a Mission.



Mission San Luis Obispo de Tolosa, since restoration

known. It was on this expedition, however, that Ortega discovered the present-known Bay of San Francisco, although it was not until several years later that it received that name.

Disheartened and weary, the party returned to San Diego; only to bring sorrow and sadness to the sick and waiting ones at that place. Portolá announced his decision to return to Mexico and to abandon the enterprise. But this was not to be. When hope seemed to have gone, and waiting had

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Thus two of the long desired Missions were established, and the passion of Serra's longings instead of being assuaged, raged now all the fiercer. It was not long, however, before he found it to be bad policy to have the Missions for the Indian neophytes too near the *presidio*, or barracks for the the soldiers. These latter could not always be controlled, and they early began a course which was utterly demoralizing to both

The Mission next to be established should have been San Buenaventura, but events stood in the way; so, on July 14, 1771, Serra (who had been zealously laboring with the heathen near Monterey), with eight soldiers, three sailors and a few Indians, passed down the Salinas river and established the mission of San Antonio de Padua. The site was a beautiful one, in an oak-studded glen, near a fair-sized stream. The



San Luis Obispo, south wing, before restoration

sexes, for the women of a people cannot be debauched without, at the same time, exciting the men to fierce anger, or making them as bad as their women. Hence, Serra removed the Missions: that of San Diego six miles up the valley to a point where the ruins now stand, while that of San Carlos he re-established in the Carmelo valley, as already shown in the January article.

passionate enthusiasm of Serra can be understood from the fact that after the bells were hung from a tree, he loudly tolled them, crying the while like one possessed: "Come, gentiles, come to the Holy Church, come and receive the faith of Jesus Christ!" Father Pieras could not help reminding his superior that not an Indian was within sight or hearing, and that it would be more practical to proceed with the ritual. One na-

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tive, however, did witness the ceremony and he soon brought a large number of his companions, who became tractable enough to help in erecting the rude church barracks and houses with which the priests and soldiers were compelled to be content in those early days.

On September 8, Fathers Somera and Cambon founded the Mission of San Gabriel Arcángel, originally about six miles from the present site. Here, at first, the natives were inclined to be hostile; a large force under two chieftains appearing, in order to prevent the priests from holding their service. But at the elevation of a painting of the Virgin, the opposition ceased, and the two chieftains threw their necklaces at the feet of the Beautiful Queen. Still, a few wicked men can undo in a short time the work of many good ones. Father Palon says that outrages by soldiers upon the Indian women precipitated an attack upon the Spaniards, especially upon two, at one of whom the chieftain (whose wife had been outraged by the man) fired an arrow. Stopping it with his shield, the soldier leveled his musket and shot the injured husband dead. At! sadness of it! The unbridled passions of men of the new race already foreshadowed the death of the old race, even while the good priests were seeking to elevate and to Christianize the latter. This attack and consequent disturbance delayed still longer the founding of San Buenaventura.

On his way South (for he had now decided to go to Mexico), Serra founded, on September 1, 1772, the Mission of San Luis Obispo de Tolosa. The natives called the location Tixlini, and half a league away, was a famous Couyada in which Fages, some time previously, had killed a number

of bears to provide meat for the starving people at Monterey. This act made the natives well disposed toward the priests in charge of the new mission, and they helped to erect buildings, offered their children for baptism, and brought of their supply of food to the priests, whose stores were by no means abundant.

The following article, to be published in the May number of *The Craftsman*, will conclude the story of the foundation of the Missions; but it is my intention to present in the June issue a chapter on "Architectural Details and Studies of Some Interiors of the California Missions."

IGNORANT and degraded as the California Indian was, there are still some things to be said in his favor. His first behavior toward his white visitor was that of the kindly host, offering him such food and shelter as he had at his command. This seems to have been done not through fear, but in good humor and admiration. Christianized Indians testified afterward that when they first saw the Spaniards, they believed them to be gods. A rude shock to this idea came when they beheld the strangers wantonly killing birds, for these poor savages argued that no power which could create life would wish thus to destroy it. Only when driven to extremity by repeated outrage did the Indians attack the soldiery, and the Mission Fathers traveled about among them without fear.

—From the *History of Los Angeles City*
by Charles Dwight Willard

A CALIFORNIAN ART

THE CALIFORNIAN ART OF STAMPING AND EMBOSSEING LEATHER. BY ARTHUR INKERSLEY

THE art of decorating leather with stamped designs is believed to have originated among the Moors, and to have been carried by them into Spain. Mexico naturally received it from Old Spain, and the former country, in early days, "before the gringo came," included California, Alta and Baja. The Spanish-Californian of birth and wealth cared little for the things of the mind. He was fond of music; but books and pictures had slight meaning for him. His was an outdoor life, and as he never walked when it was possible to ride, his horse became his inseparable companion. Being exceedingly fond of personal display, he expended much money and ingenuity on his riding equipment; his saddle, bridle and other gear being richly decorated. His saddle was entirely covered with beautiful stamped designs, and, except the tree, was wholly made of leather; its separate pieces being fastened together by alum-tanned thongs, the ends of which projected behind the cantle, and served to hold blankets and packages.

In a shop at Santa Barbara, in Southern California, is still seen a saddle once owned by Don José de la Guerra y Noriega, Commandant of the Mexican troops there stationed. The saddle was made in Mexico and has a curious pommel of rawhide, stretched over a wooden foundation, representing a grotesque human head with the ears set abnormally high. The open lips show two rows of white teeth, and the hair was originally represented by silver threads,

which have disappeared; as have also the silver ornaments of the cantle. The saddle formerly had a leather covering called the *mochilla*. This was thrown over the saddle, and had two openings through which the pommel and cantle projected; the proper curve to the seat being obtained by lacing.



Saddle, stirrups and girth in embossed leather

The *mochilla* reached for some distance to both the front and the rear of the saddle, and almost down to the ankles of the rider. This large surface of leather afforded a great space for decoration, and was ornamented profusely with embroidery in gold, silver and colored silk; the spaces left having a design stamped and carved on them.

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Even after the *mochilla* had gone out of use, the saddle, bridle, and other equipments, were still highly decorated.

THE implements used by the Mexican and the Spanish-Californian craftsman for stamping and embossing leather, comprise a small slab of marble, a spoke from a cart-wheel, and a variety of

or other design in low relief grows beneath the eyes of the watcher. The work has an air of being easy, but requires an accurate eye, confidence and a steady hand, as a false stroke cannot be corrected. The parts of the design which are not meant to stand out in relief, are beaten with a punch; the leather is forced down by the tool rising and increasing the relief. The raised surface is also modeled and partly pressed down, as



Opera-glass bag in tooled leather

little steel tools of many shapes. The process is a simple one. The leather is soaked until it is pliable, and, then, with an instrument like a small chisel, having the edge slightly curved, a few graceful flowing lines are cut on the surface of the material. These serve as an outline to be embellished later. The stamping tools are taken up and laid down quickly, and, under deft blows from the wheel-spoke, a conventionalized flower

the design requires. Sometimes, the ground is worked over with figured punches, and occasionally it is colored. After the modeling is complete, the craftsman goes over the design with a knife, adding a few sharp lines to give crispness, but taking care not to communicate an appearance of hardness to his work.

The individual workers seek to produce fresh patterns and to avoid monotony in

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their design; but the firms executing ornamental leather-work in large quantities, have no scruples about repeating their *motifs* a thousand times, and no hesitation in using any mechanical devices which may add to the rapidity of the work and the effectiveness of the result. Many instruments are employed which produce at a single blow, and with mathematical exactness, a star, a circle, or other ornament. But the artistic craftsmen reject these mechanical appliances, and produce their designs with simple tools.

For a long time the only articles to which this effective decoration was applied, were saddles, bridles, bands for *sombreros* and waist-belts. It remained for a foreigner and Englishwoman to furnish a wonderful impetus to the craft. In 1883 the Princess Louise (the Marchioness of Lorne and now Duchess of Argyll), while on a tour through the United States, visited Santa Barbara, and noticed a handsomely embossed saddle in a store. Not wanting to carry away so bulky a souvenir as the saddle, she asked if the same style of ornamentation might not be applied to a smaller article, such as a portfolio. This was done, and the Princess, who draws and paints quite well, was so pleased with the result that she ordered several portfolios and some ladies' belts. In a short time, collar boxes, cuff boxes, shawl straps, purses, pocket-books, card cases, music rolls, satchels, cigar cases, pairs of bellows, and many other articles were fashioned from stamped leather, becoming very popular, especially with tourists who wished to take away with them mementos of their visit to California. When President Benjamin Harrison visited Santa Barbara, he was presented with a handsome

album, bound in Mexican art-leather (as it is commonly termed), having silver corners, and being filled with views of notable scenes in Southern California. In the California rooms of the Woman's Building at the Columbian Exposition in Chicago, there



Saddle and accessories: carved and stamped leather, exhibited at the Columbian Exposition

were eight chairs upholstered in leather, stamped with a bold design in which the native cactus was decoratively treated.

The work of stamping and carving leather is now an important industry in Santa Barbara, and also in Los Angeles, San Francisco and other cities. In Los Angeles the Ornamental Leather Manufacturing Company employs a large staff, and produces a great amount of work. Although

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the proprietors of the curio-factories are Americans, many of the workers are Mexicans. One establishment employs more than eighty leather carvers, most of them



Leather screen decorated in *appliqué*. Designed and executed by Mrs. Burton

Americans, who have learned the art from the Mexicans. As the work does not demand any great amount of physical strength, but rather delicacy and deftness, it is well suited to women, and several Californians have taken it up with notable success. One of the first American women to experiment in the art was Miss Evelyn Nordhoff, well known through the Nordhoff Bookbindery. The pioneers in San Francisco were the Misses Elizabeth and Edith Nixon. Later, the four Misses Ripley learned the art and succeeded so well in practising it, that they removed to a New York studio. They employ the lotus leaf and flower in many of their designs, and they have experimented

successfully with color, learning to apply it so that it does not lose by the natural toning of the leather through age. Some of the designs of these ladies in green and gold, or in green, white and silver, are especially effective.

Mrs. Burton of Santa Barbara, much of whose work has for some years been sold in New York, combines pyrography with tinted and *appliqué* leather. She uses calf and sheep skins, but does the piecing necessary in large panels and screens so neatly, that it almost defies detection. Several of Mrs. Burton's designs are quite daring, as, for example, a border of purple grapes and pomegranates on a yellow sheepskin. The flowers in her work are applied with fine machine stitching, and are then tinted or etched with the hot iron to heighten the effect. Mrs. Burton, in fact, employs any method or material that seems likely to contribute to a desirable result. For instance, on a small chest of dark green leather she



Chest: carved and illuminated leather. Designed and executed by Mrs. Burton

has inlaid mother-of-pearl. She has produced certain striking, illuminated and

A CALIFORNIAN ART

gilded chests for holding heavy rugs and furs, and other smaller ones as receptacles for personal letters and other valuable articles.

One of the most elaborate of Mrs. Burton's work is a Wagner screen of three panels. The first panel represents Lohengrin's arrival as Elsa's champion; the second, a bold figure on horseback, with spear and winged helmet, represents one of the Walküre; while the third shows Wotan bidding farewell to Brunnhilde. The paintings are copies of the works of a German artist and are executed on calfskin; the borders of the panels being studded with brass nails. The picture-panels are upright, and beneath them are smaller horizontal panels, ornamented with conventional designs.

Some notable ornamental leather work has been done also by a New York firm of decorators, who have devoted their attention especially to illuminating leather in colors that will not fade or crack with use. Their patterns are very elaborate, usually being reproductions of old European designs. Some of their ideas are derived from an-

tique tapestries, landscapes being painted on the leather and afterward surrounded by tooling and illumination.

Decorated leather is also used for wall-



Leather screen decorated by Mrs. Burton

coverings, for, although decidedly expensive, it is very beautiful and durable. In what is termed Florentine work, the design is partly produced by painting, while the Venetian is heavily tooled. In some designs the patterns are embossed in relief, and in other examples they are sunken, like an *intaglio* cutting. Very effective table-covers and cushions are also made of ornamental and illuminated leather.

EARNEST WORK GIVES US A VALUE IN OUR OWN EYES, AND, CONSEQUENTLY, PEACE OF MIND: IT WEDS US, SO TO SPEAK, TO OURSELVES, AND SAVES US FROM THAT DOUBLE-MINDEDNESS TO WHICH FEEBLE OR EXCITABLE NATURES ARE SUBJECT. IF YOU DRINK OUT OF A GLASS, IT BECOMES EMPTY; IF YOU DRINK AT THE SPRING ITSELF, YOU WILL NEVER EXHAUST IT.

—R. Maulde de la Clavière in the *Art of Life*

THE CRAFTSMAN

THE BOOK PLATE IDEA, ILLUSTRATED BY WESTERN DESIGNERS. BY C. VALENTINE KIRBY

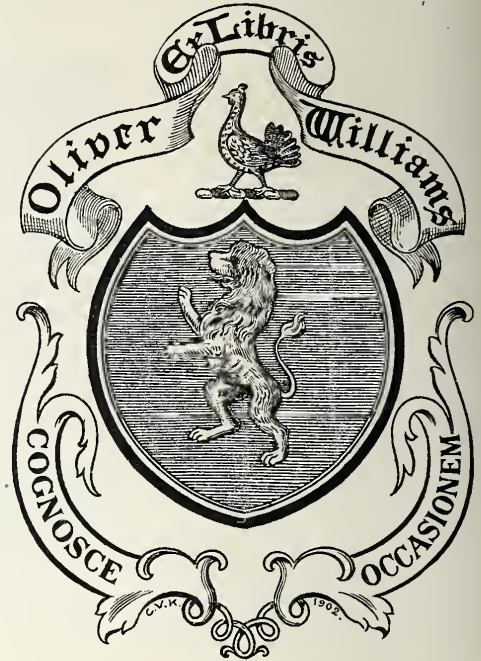
A BOOK-PLATE is a little device made especially for the owner, embodying his personal characteristics or presenting his coat of arms. It may be transmitted from father to son and play an important part in family history.

A copy of this device is pasted inside the front cover of each book of its owner, not only ornamenting it, but giving it a personal mark of distinction and helping, sometimes by the introduction of a trite motto, to insure the return of the book from the borrower.

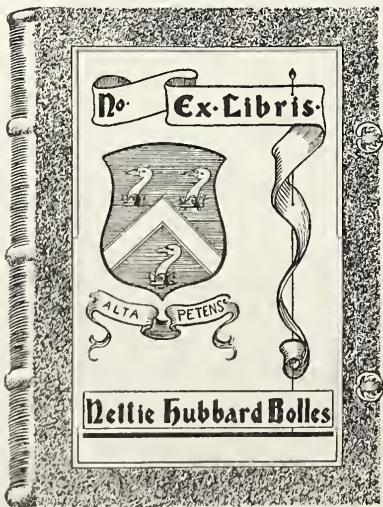
This, to be sure, is an old custom, but such a good one is it that it is becoming very popular.

The book-plate idea is appreciated by some, regarded as a mania by others, and misunderstood by the majority of persons,

who do not appear to be sure, when the term is mentioned, whether it relates to the design upon the cover, or to the illustrations within.



Number 2



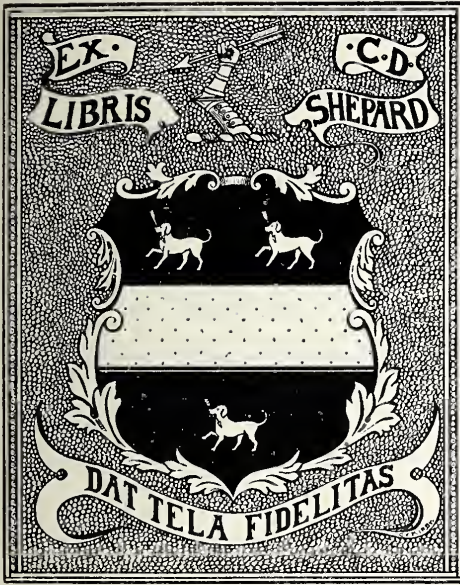
Number 1

It were desirable that an explanation of the origin and present value of such devices might convince the man with books that he can not do without a plate. Even the man without books will find that if he acquire a book-plate, he will, in accordance with the spirit of the old lady owning the beautiful andirons, proceed to get suitable books and with them understanding.

The idea of the book-plate seems to have originated in one of man's weaknesses: namely, that of remembering to borrow, and of forgetting to return. In fact, ideas regarding the ownership of books and umbrellas have long been characterized by equally lax morality.

Long ago, when books were made by

WESTERN BOOK PLATES



Number 3

hand, and there were no duplicates, it was not so easy to collect a library by retaining borrowed volumes, but as the art of printing developed, and editions multiplied, it was found necessary to place upon either the outside or the inside of the cover, some distinguishing mark of ownership.

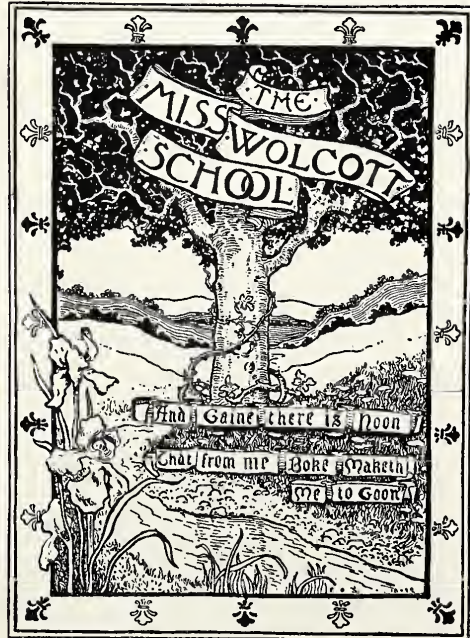
In Italy and France, when the volumes were costly, this mark took the form of arms, emblazoned upon the covers of the rich bindings; but in Germany, after books were put into plain, stout board-bindings, substantially made, and having no outside marks of distinction, the necessity arose for a printed label upon the inside of the cover, in order that the ownership might be announced. So, in Germany, the home of printing and book-binding, the first book plates were made, in the early part of the sixteenth century, and, among the early designers was no less a personage than Albert Dürer.

I believe that these early labels were not termed book-plates, for this name seems to have come into use within the last hundred years. However, the purpose of the designation was, as it is now, either to assert ownership or to commemorate a gift.

In a few of these earliest examples the owners expressed the most amiable sentiments, of which the following is an instance: "Liber Bilibaldi Pirkheimer, Sibi et amicis" (Bilibald Pirkheimer's book: for himself and his friends). But evidently man's frailty asserted itself and so this generous sentiment was superseded by expressions such as these:

"By him who bought me for his own,
I'm lent for reading, leaf by leaf;
If honest, you'll return the loan,
If you retain me, you're a thief."

Or again, as is found in a volume printed in 1540:



PRESENTED BY
Number 4

THE CRAFTSMAN

"My master's name above you see,
Take heede therefore you steale not mee;
For if you doe, without delay
Your necke for me shall pay.
Looke downe below and you shall see
The picture of the gallowstree!
Take heede therefore of thys in time,
Lest on this tree you highly clime!"

Below this label appeared a drawing of the gallows.

There were also many sentiments in condemnation of book spoiling. One early German plate, the idea of which has been frequently copied, represents bees hovering over fragrant lilies and underneath:

"Use the book, but let no one misuse it;
The bee does not stain the lilies, but only touches them."

Lord De Tabley has treated the subject of the care of books so well that it may be well to repeat it here:

"Now this batch of mottoes raises the

point, whether valuable books should be lent to persons who treat volumes like coal scuttles; who perpetrate such atrocities as mois-



Number 6

tening their thumbs to turn a page over; who hold a fine binding before a roaring fire; who, *horribile dictu*, read at breakfast, and use as a book-marker the butter knife. Ought Garrick to have lent the cream of his Shakespeare quartos to slovenly and mole-eyed Samuel Johnson? We think emphatically not. Many full grown folks have no more idea of handling a book than a school boy."

Whether owners are become more gracious, or borrowers more considerate of the property of others, I can not say; but it is a satisfaction to note that the character of these sentiments has changed. Instead, we find thoughts praising books and study, as well as many plates which voice the personal taste of their owners.

The first mission of a book plate is to be distinctive and clearly to assert ownership; for this reason, it seems to me that the owner's name should not be presented as a puz-



Number 5

WESTERN BOOK PLATES



Number 7

zle. It should rather be so plain that even he who runs may read. After this, must come the question of beauty, which is important alike to designer and to owner:

In this western section of our country, there is a considerable number of bookish people; also there are some young designers, so far removed from centers of publication that they have found in the book plate idea a worthy channel of art expression; one which requires study and is conducive to growth.

The accompanying examples illustrate the four general types of book plates. Numbers one, two and three are examples of the armorial, or heraldic type; number four of the allegorical, or symbolical; number five of the conventional; and numbers six to thirteen of the pictorial. There may be added another class; that of the composite, or mixed, combining, for example, the heraldic with the pictorial.

There is a tendency among certain ostentatious persons to assume armorial bear-

ings; even if they do not own them, to paint them upon their carriage doors, and otherwise to assume the airs of the aristocracy. Such individuals merit and receive the contempt of the truly high-born and cultured.

The *book lover*, however, may have his family coat of arms so embodied in his plate that, beneath the cover of his precious possessions, this emblem of nobility, instead of being vulgarly displayed, serves as an inspiration to himself and to his friends.

The allegorical or symbolical type deserves special consideration from those who take interest in book plates. For many



Number 8

THE CRAFTSMAN

hold the idea that such a device should be wholly a matter of symbolism, having somewhat the same significance in the present that a coat of arms had in the past.

I regret that I am not able here to reproduce an allegorical design, which I made some time since, for an exceedingly bookish man who had certain excellent ideas regarding his plate. Let me say here, that while those who know what they want, are often difficult to satisfy, they are not to be compared with those who are undecided, and whose decision the designer is obliged to influence.

The plate to which I allude consists of two Greek female figures: one symbolizing Ignorance, who is emerging from the woods of illiteracy, and groping for assistance, because her eyes are blinded by a bandage;



Number 10



Number 9

the other figure, who symbolizes Learning, has approached Ignorance, and stands removing the bandage with one hand, while with the other she presents the book of knowledge.

The plate belonging to the Miss Wolcott School is an example of symbolism which could have been conceived only by an artist possessed of the cultured mind of Mr. Frank P. Sauerwen.

Thus: The tree, the symbol of *growth*, which in this case may stand for the growth of idea, of mind,—rises out of and above the brambles and thorns of ignorance; the title of the school having been purposely placed against the spreading branches of the mind-tree, to strengthen this idea, and to accentuate the relation of a school to more general growth and advancement. The

WESTERN BOOK PLATES

JOHN H. PORTER



HIS BOOK

Number 11

stream, the symbol of continuity,—the prime virtue of education and learning,—flows from the hills, which latter give the design local or western character; while the *fleur-de-lis*, the flower adopted by the school, is growing by the water side. The same flower, conventionalized, forms the border of the design. The lines quoted from Chaucer are in keeping with the sentiment and the use of the book-plate, as well as with the archaic treatment which has been given to the design in both form and lettering. No detail has been introduced, unless it has some special application to the predominant idea.

Mr. Sauerwen is a most successful painter of Indian life and of the California Missions. Only a few of his friends possess book plates designed by him.

Illustration number five is a conventional plate by Miss Leota Woy. The deep interest given to the face of the reader, and the pose of the feet are unusual and very clever

touches. Miss Woy's work is always attractive, and she has given particular attention to book-plate work. Several other western designers should be mentioned, including Miss Dailey and Miss Spalding, who, while not specialists, have designed a number of very pleasing plates.

The other illustrations of the writer's work are of the pictorial class. Miss Smith, the owner of the original of number six, is not only a connoisseur of Indian blankets and baskets, but she has also made for herself a record as a duck hunter. In number seven we have a library scene, showing the owner's favorite Angora cat, while about it are various scenes of travel. Number eight has a humorous character and is quite appropriate to its owner.

Number nine was made for a man whose occupation requires him to be acquainted with nearly all the new books of the day. Therefore, the first design represented a goat standing upon a pile of large volumes and in the act of consuming other books. While this sketch seems to be valued by the owner, number nine is one which is more



Number 12

THE CRAFTSMAN

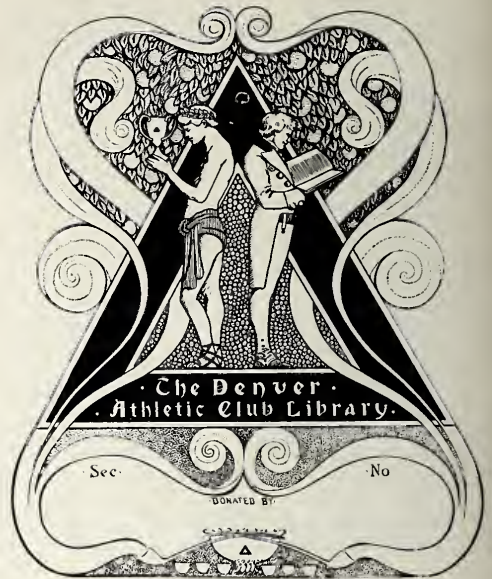
generally pleasing. Number ten is the result of an attempt to create a plate for a man who seeks relaxation from business cares by playing his 'cello in the evening, often, I am told, until the "wee sma' hours." It is quite evident that number eleven belongs to an enthusiastic trout-fisher.

The preliminary sketch showed a man so interested in his book that the fish were taking all kinds of liberties with the bait, line and rod. But I was assured that my patron was too good a fisherman ever to permit such an occurrence. In the next sketch, the fisherman was so busy following the stream that cob-webs were spun over his books. Finally, a compromise was established, which resulted in the label here reproduced.

The plate designed for Miss Kramer is perhaps a fitting one for a young woman recently graduated from college, who has a fondness for books, chemistry and music. The emblems are introduced in the circles at the top, and the cat is a special reminder of college days.



Number 13



Number 14

The University Club plate is, I trust, unlike any other design of its class. The social features of the organization are here emphasized, and the scene is taken from a favorite corner in the Club house, through the windows of which may be seen glimpses of the sun-crowned Rocky Mountains.

The columbine introduced into the lower part of the design is the flower adopted by the State of Colorado, and the elliptical space at the bottom is reserved for book numbers.

Mr. Zahn's plate is derived from the curtain of the Tabor Grand Opera House of Denver, undoubtedly the finest work of its kind in America. While others might be entitled to the same privilege as Mr. Zahn, I feel sure that this design is so well fitted to the latter's tastes as a collector of old editions and of the classics, that, perhaps, no one else would make the same choice. The motto quoted from Charles Kingsley at the

WESTERN BOOK PLATES

bottom of the curtain explains the picture:

"So fleet the works of men, back to the earth again,
Ancient and holy things fade like a dream."



Number 15

When a man has reached the conclusion that his writing is not an ornament to a beautiful volume, and when he has expressed his desire to have a book-plate, I am accustomed to study his tastes and characteristics, in order to interpret them as far as is possible in a book-plate. I submit rough sketches until I produce something pleasing to him. Then, as the drawing progresses, I present it, at different stages, for approval. The result is that a man acquires a distinctive mark for his possessions, unlike any other existing. The plate may be planned especially for law, art or

music books; while some persons paste their plates even upon the current magazines.

The cost of a plate depends largely upon the character of the drawing and the method of reproducing and printing it. A good zinc etching is very inexpensive and not to be despised. It may not be generally known that a copper plate may be etched by process and offer somewhat of a hand-engraved appearance. In this case, the lines of the drawing are etched and so produce a positive plate.

The cost of etching the copper is greater than treating the zinc, but the result fully



Number 16

justifies the extra expense. The cost in either case for five hundred impressions is so slight that book-plates are within the reach of all.

ARTISTIC DRESS FOR CHILDREN. BY JANET PAYNE BOWLES

THERE is a two-fold significance in putting dress upon a child. Unless intelligently done, it may lead to mild corruption, but if wisely considered, it may mean education and true happiness to him. The child longs for beautiful clothes. Indeed, his first sentiment regarding them is pure admiration, which is the seed of art knowledge. His second thought is to use his clothes for imaginative play: to play the adult, or the fine princess, or a tree, a flower, or a fairy.

The moment this emotion is observed in him is the time to dress him decoratively and, in a sense, with his coöperation. During the nursery period, the only considerations for clothes should be those of purity and plainness. But when the child begins to create his images, he uses himself as a factor in them, and, like an actor, he must be appropriately dressed for his scenes. If not in reality, he will pretend to be so, and we may by dress supply this pretense with ground for further imaginative invention; so making him the practical illustrator of his dreams. The child's game of too much pretense, without appropriate symbols or attributes, leads to poetic starvation and the capacity for fruitless longings, if it does not soon end in apathy. Since this sentiment is the commonest curse of the race, it befits us as psychologists to impart to our children a different spirit. This is easily done by teaching them to master externals and to assimilate their beauty. Our dissatisfaction comes because we do not know how to make the most of the beauty of our small possessions, and to appropriate the spirit of

what we do not actually and materially possess. No one who understands the law of beauty is ever unhappy from his limited circumstances. All children love color, and their delight to wear it is like the basking of insects in the sunshine. It is the atmosphere which they seek. Even an infant takes a mood directly from a color, and the result of incorrect combinations is to make a child restless. It acts as an obstacle to the flow of his fancy and the action of his reason, and if this grave error occur in his dress, he feels ashamed, without knowing why. But he will wear correctly produced effects of richness and brilliancy, with courage, in the presence of his plainly attired companions.

The dress having been adapted to the mental necessities of the child, there is a further and purely artistic question to be considered. This is a question of size. The rule of following the line of the figure, which is generally observed in artistic clothing for adults, does not apply to the garments of small children. Their forms have not yet reached symmetrical development, their space is too small to be considered in lines. They demand mass; although a detail which is in scale with them, and which does not detract from the color mass, gives a peculiar beauty to childish dress. Striped cloth, made in a single piece, in which the lines are a feature of mass, would, however, afford an archaic beauty. Plaids, especially large ones, although having interest for children by reason of clan sentiments, are difficult to use, suggesting too plainly a geometrical division of a space already divided by Nature; although a square pattern placed on end seems a picturesque perversion and a design quite correct for use in small gar-

CHILDREN'S DRESS

ments. The size and proportions of children constitute in themselves a lovable quaintness. Yet if these proportions be divided unreasonably, they become grotesque. We laugh unavoidably at the sight of a little fellow cut up into compartments by his cap, the line of his hair, a sailor collar, a bolero jacket, a blouse, a belt, little trousers, by half-stockings giving two spaces to his very short legs, by his shoes making still another division: all these accented by arrangement of color. But the quaintness of children may be an opportunity for using an exaggerated figure with telling effect: such as an enormous plume, far exceeding the scale of the wearer's height, or a buckle, or a bow, if it be not placed out of balance. Still, these points must have the whole stage of costume based upon a solid mass of color, or they will begin to play tricks of jugglery with smaller details.

Certain colors and fabrics have been judged inadvisable for children's use; such as purple and black and velvet, on account of their associations. But this would seem to be a mistake, for nowhere is velvet so well placed as near the soft bloom of a child's skin. It suggests Nature's effect in the peach. And the colors of mourning, apart from the convention, are fine backgrounds for yellow and curls and youth, or they enter into harmony with flowing masses of black hair.

Children love and appreciate designs and distinctive styles, if these are brought sympathetically to their understanding. Indeed, there should be special manufactures of patterns for children, not only in the interest of fashionable appropriateness, but also in order to teach the principles of decorative art, and to show the dignity, not the

vanity of costume. If a child be taught the relation of fabric to season, to imagination, history and life, that he may play, he will scarcely, in maturity, be a victim of the petty extravagances of fashion; nor will the little girl obtain the wrong meaning of clothes that obtains so largely among women. She will dress simply, individually, and with dignity. By means of such a movement, arbitrary fashion might, in time, fall naturally into the ways of common sense, and dress would express the use of time, not its misuse,—the knowledge of the wearer, not a tyrant's caprice.

Special patterns for children, beside appealing to their particular qualities, and giving them their own world, bring them into close relationship with their elders. Children feel gratitude—the primitive sense of religion—toward those who understand their spiritual needs. Art is necessary in every department of a child's life, in order to render it full and pleasurable; but artistic dress appeals most strongly to him, since by this means he can embellish and make real the plays that fill his time. It is, therefore, the most practical art educative factor that can be employed. Dress being actually upon him, he naturally takes most instruction from it, and the love of adornment being recognized by all psychologists as a strong agent of civilization, it should be used as the easiest method of his development. When Kate Greenaway refused the offer of an English manufacturer to design exclusively for children's garments, the children probably lost more than they have gained from her books. If her illustrations alone changed the style of costume for children, what might not her practical working in stuffs have done?

THE CRAFTSMAN

The problem of artistic dress for children resides possibly more with manufacturers than with mothers, for the latter are open to suggestion, and nothing is more common than their diligence in decorating garments. When they give hours of valuable time to fancy stitches and trifles of dress, they show susceptibility to follow a new style; so that a regular trade- or art-movement for the production of nursery costumes, would find a public, and might possibly receive aid from educators. Those who have witnessed the inspiration which costume plays afford to children, would not think costume games too artificial or troublesome. A child might have a little wardrobe for this purpose, as he has his set of doll's clothes. There are historical dolls in the market, and if children were allowed to personate historical or allegorical figures, they would advance a step farther in their enjoyment and appreciation of the characters. These might be the heroes of nursery rhymes, or the flowers of a garden. Suggestive ideas can be delicately and conventionally put into the fabrics sold by the yard for children's ordinary clothes; the only point is to connect an idea or sentiment with dress; to establish close connection between mind and body. If children knew that their blue calico studded with white stars is the ancient Egyptian pictograph of the firmament, it would add new interest to the fabric. There are also the moon and the half-moon patterns, commonly called polka-dots, which can produce magic garments, when their derivation is known. They are especially attractive in the original colors of the yellow moon and the gray sky, and in their later development of the brown circle about the moon. Give a little girl a gown of this commercial stuff, and

then show her, some night, that phenomenon of the brown atmospheric circle which comes from the moisture of the air; or choose the old-fashioned cloth covered with wavy lines: a design derived from the Egyptian water *motif*. These are already obtainable in the shops, with their poetry lost in commercial commonness, but what countless designs, beautiful in form and color, could be derived from the phenomena of Nature, from legend, from child- and animal-life, and how would they differ from the grotesque flower-patterns and the nondescript *motifs* of the present inartistic commercial stuffs. An idea from a daisy for ordinary dress would be merely the use of white, yellow and green, simply combined (not in grotesque imitation of petals); but the child must feel an imaginative relation between the flower and the design, if it were indicated to him that the color scheme and the proportionate values were taken from the daisy. Further, he would be taught that Nature is always beautiful. This would be to give him the foundation of art-training, teaching him where to go for art ideas and how to use them intelligently, but without sentimentality or travesty. The same method by its element of imagination would grant him his child's right of play and reconstruction. The rainbow is a fascinating subject for color use and imaginative treatment. A little girl dressed, one Sunday, in a pale gray china silk gown, having two ruffles—one of pale pink, and the other of violet—and with rainbow ribbons at the shoulders, wearing also an opal for the rain-drop, was seen in ecstasy before a real rainbow. She was an old Greek for the moment. Nothing could have so united her with Nature as this touchstone of apparel. And yet she

CHILDREN'S DRESS

was not so startling as to be conspicuous, or so distinctive as to suggest fancy costume.

The Little Lord Fauntleroy style did much to make children picturesque, but its weak point lay in the fact that children associated it with too much goodness, and little boys did not like the long hair. Similar prejudices must be respected, for a dress must be acceptable to the child in order to influence him for good. Sailor costumes for boys invariably have the effect of making them manly. They are stimulated to courageous and daring acts. A little boy to whom a pair of "Klondike boots" had been given, was closely watched for the effect. He began at once to dig for gold. He learned incidentally the use of the pickaxe, and his mind was not at rest until he knew all about mining, while his interest was directed to the workmanship of gold trinkets. A cowboy's hat made the same little fellow demand a lasso, and, riding on the fence, he learned to draw in every scurrying chicken. The lesson to be derived from these facts is one of skill and not of ethics. A mere badge worn during campaign times gives the child his part in politics. A suggestive touch of dress in accordance with the idea of a fairy, might send the child to search in the grass, and what knowledge would he there acquire!

Plain colors can always be obtained for imaginative use: azure, like the sky; yellow, like sunshine; pink and gray, like clouds; green, like the trees, are always sure to produce good results, when combined with the color which occurs in the original composition.

It is a delightful part of the mother's function to conceive such dress for her child as will lead him to Nature, to imaginative ideas, to art and her own companionship. But the most accurate and broad result will be reached, when manufacturers shall take up the subject as a commercial consideration, and give it professional treatment. Artists will design the stuffs with regard to the completed costume. Perhaps colored plates showing the design of the whole dress might accompany each pattern, and thus the stuff would have close relationship with its final use. Then, mothers of little taste or education could make no error, and be practically benefited as well. The extension of this idea of artistic dress for children can be only to the advantage of good taste; for gradually as the child matures, or even as the idea becomes familiar to him, the sentimental notion passes away, leaving the appreciation for good drawing, design and color, and thus forming the art critic. The same evolution would occur in the manufactory, and finally stuffs would be designed with beauty as their chief object. The technic of basing them strictly upon Nature-analogy might be forgotten, but the artistic purpose would remain: not primarily to make children appear beautiful to their elders, but to give them the right direction in all that pertains to the education of the senses, and the reverent use of common things; to give them a definite, though unconsciously received preparation for the tasks of maturity, which preparation being early acquired, would save an infinite expenditure of time and temper.

THE CRAFTSMAN

PARIS AS A DEMOCRATIC CITY: ITS PRESENT ASPECT. BY CHARLES GANS. TRANSLATED BY IRENE SARGENT

CITIES which, like Paris, are animated with intense life, have something in common with human beings. They are in a constant state of evolution. Owing to a succession of imperceptible, but unceasing movements, under the influence of diverse causes, some of which are physical and others moral, they perpetually change their aspect. For cities also are subject to moral influences, in the sense that the mental power of the inhabitants, their economic or social ideas, their habits, react upon the city itself. Finally, like men, cities, after their infancy and their youth, assume in mature age a physiognomy which they preserve with slight modifications through long periods of time.

That Paris exists in this last-named state, would be a sufficient motive for attempting to describe it, even if a second interest did not arise from the fact that the present aspect of the city is of recent formation.

Certainly the history of Paris, from whatever point of view it may be regarded, possesses intense interest. It is closely related to the history of France. It has passed through numerous and profound changes, each one of which has left its trace down to most recent years. An absorbing study is that of the events through the action of which the Gallic hamlet, the miniature *Lutetia Parisiorum*, the Frankish village, issued from the island which circumscribed it, expanded upon the two banks of the Seine, and finally became one of the

greatest capitals of Europe. But this would be the long and exacting task of the historian. We ourselves purpose only to seek to discover by what system of evolution and owing to what influences Paris has assumed its present aspect. Certainly its physiognomy is much less striking and original than its former lineaments, but it is equally personal and peculiar to it. For the attentive student, Paris, in spite of certain apparent similarities, resembles no other city. It has its individuality, its distinctive character, which it is important to study. Its present aspect differs considerably from the one which it wore fifty years ago. And this modification has resulted from the influence of causes, some of which are purely material or physical, while others are moral: that is, having their origin in economic or social causes. These two classes of influences have a separate interest. The latter are more important, since they permit more extended views. Nevertheless, a study, however short, would be incomplete, if it did not indicate briefly the purely material influences which have acted upon the city.

In order to understand the physiognomy of Paris, one must not lose sight of its peculiar situation. Paris is not only the capital of France. It is also the brain, the heart of the country: the center of its intellectual, as well as of its material life. The capital has, long since, concentrated within itself the life of the country. And for a considerable number of years also, as a consequence of the extreme centralization which obtains in France, the capital attracts, and draws forcibly to herself the inhabitants, not only of the country, but also of the provincial towns. Of these large numbers

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of persons, some are attracted by the hope of more lucrative and less fatiguing work than that of the fields. Others, fascinated by the intellectual life so intense and so brilliant in Paris, gravitate toward the capital, whose population constantly increases. Thus, by successive seizures, it has gradually absorbed all the villages, all the small towns which formerly surrounded it; destroying at the same time, its own restricting barriers.

Scarcely more than fifty years ago, the capital was still limited by a wall built in 1782, and which was the fifth of the enclosures successively set about the city. In 1840, the government decided to erect fortifications, embracing all the suburban communes and designed to set up against possible invaders a strong bulwark of defense which should keep them distant from the center. But the wall of 1782 had only been tolerated through necessity by the Parisians who, as they could not force its demolition, avenged themselves from the moment of its construction by satirical songs. In 1860, this wall was destroyed. Following this operation, the villages formerly set between the city wall and the new fortifications were incorporated into Paris. This enlargement greatly modified the general aspect of the city. Numerous new structures were erected, and the citizen population, flowing from the center toward the circumference, began to yield to commerce the land which it formerly occupied. A tendency was developed on the part of the citizens to possess domiciles outside the business districts, and although, at its beginning, this tendency caused important modifications in the appearance of the city, which in time gained

stronger accent through the persistency of the movement.

At the same period, that is to say, toward 1860, there were executed public works which had not only as a result, but also as an object, the modification of Paris. At that time, the streets of the city were narrow and numerous. They were dovetailed within one another, and the houses, dating from different periods, formed strong projections or, on the contrary, retreated, according to the caprice and the ideas incorporated into the work by the proprietor and the architect. Thus, the streets were sinuous: narrow here, wider there, turning around a house only to resume their former direction. Wide streets were few and large squares rare. The Emperor Napoleon Third, who owed his throne to a series of Parisian insurrections, was pursued by the fear of seeing it snatched from him by a counter-revolution. The arrangement of the streets which we have just indicated, was favorable to such movements. They lent themselves easily to the establishment of barricades. Beside, the emperor, who, although he was friendly toward the working classes, yet, at the same time, held them in fear, saw them, much to his regret, living in the center of the town, in unhealthful streets and in a situation which favored sudden insurrections. He commissioned Baron Haussmann, prefect of the Seine, to remedy these evils. The latter resolved to transform the entire city of Paris, by cutting new streets wide and straight, new boulevards parallel to those which already existed, so as to make light and air penetrate everywhere, forcing the workingmen back toward the suburbs (*faubourgs*), and by these means to form a strategic network,

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which should allow the government, in case of insurrection, easily to sweep the streets by mounted troops and cannon. He cut through the heart of the city, tracing a systematic plan, without regard to what existed previously.

He wished to cover Paris with streets, avenues and boulevards which should be wide and rectilinear. Many Parisians saw to their regret the ancient and picturesque city disappear from sight. Victor Hugo wrote ironically: "I do not despair that Paris, seen from the *aéronaut's* car, may, one day, present that richness of line, that opulence of detail, that diversity of aspect, that indefinite element of simple grandeur and of unexpected beauty which distinguish a chess board." This sarcasm plainly contains a large proportion of truth. If Paris, as a result of Baron Haussmann's works, has gained in cleanliness, in healthfulness, in convenience, this gain has been made at the expense of its special and picturesque beauty. Meanwhile, it has not the less conserved an individual character which differentiates it radically from the other large cities of the world.

Furthermore, the plan of Baron Haussmann was not fully realized. The events of 1870 interrupted its execution, and the public works, since undertaken, have been directed with a greater respect for existing things and for the money of taxpayers.

Still, the city to-day resembles but slightly the Paris of fifty years since, and the destructive policy of Baron Haussmann is not alone responsible for the modification: the evolution of ideas, also, and above all, has exerted, as it is wont to do in all periods, a profound influence upon the aspect of the capital.

It is indeed interesting, after having cast a glance upon Paris at the different periods of its history, to consider the state of the human mind, the progress of ideas at these same periods. We can thus follow the influence of those moral causes to which we have alluded. The principal and prominent feature which presents itself in this study is the advance of ideas, of individualism, the impulse toward the socialism of the future, the tendency of the aristocracy toward the democracy, and the parallel evolution of the capital. Paris is, in reality—and this fact produces its distinctive character—a city essentially democratic which has been born from a city essentially aristocratic.

The action of the social ideas of the inhabitants upon the city is easily proven by the history of the city itself. The epoch conventionally called the Middle Ages, that is to say—the period extending from the eleventh to the fourteenth century approximately—was characterized by an intense individualism. The central power was either weak or did not exist at all. France was under feudal rule: that is, a hierarchy of lords, at the summit of which stood the king. Every lord, however unimportant he might be, was sole master in his own domain. He there reigned as sovereign, and provided that he regularly fulfilled his obligations toward his *suzerain*, swore fealty to him, yielded him dues, and came to his aid in time of war, he was an absolute master. This situation had its reflex action in the cities. The inhabitants, grouped into parishes, placed themselves under the necessary protection of the clergy. Each individual, each group, existing for selfish aims, thought of neighbors only as enemies

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against whom defense was necessary. Thus Paris presented the aspect of a series of villages massed into three small cities. In each village, unattractive huts formed narrow alleys, grouped around the parochial church. Numerous *clos*—that is, areas enclosed by walls thick enough to protect them against possible attacks—covered a large section of the municipal area. The different parts of the city were bound together only by a road, which, leading from the Low Countries toward Spain, traversed France, passing through Paris. This situation, with slight improvements in the appearance of the houses, was maintained up to the fourteenth century, without the Parisians realizing that they had common and general interests, or conceiving the idea of agreeing among themselves in order to improve the condition of the city.

Toward the middle of the fourteenth century was initiated a most important social movement, which might have had considerable effect, if unforeseen events had not occurred to arrest it. The English invasion, the defeat of the royal arms, resulted in destroying the prestige of the king and the nobility. The citizens of Paris united in the common peril for the common defense of their city, threatened by the invader. They gained consciousness of their power, and were able to accomplish their desires. They made the king understand that he must reckon with them and that they could either augment or crush the royal power. This situation and political events gave the citizens not only greater cohesion, but also incontestable power. Beside, having no longer to fear the grip of royalty upon their fortune or their persons, they abandoned themselves to a con-

siderable display of luxury. The residences, sumptuous in exterior aspect and interior organization, multiplied, favored by the progress made in the art of building. The citizen movement was interrupted too soon to give a definite aim to the sentiment of solidarity felt by the inhabitants. Individual spirit and parish spirit had given place to the broader interest of district spirit; but within these limits individualism persisted. Therefore, we seek in vain for a municipal work of common interest.

In the sixteenth century, we note a new stage of progress. This is the period when royalty succeeded, after a long and energetic struggle, in triumphing over feudalism. The royal authority finally affirmed itself as the central power, and Paris was not only the usual seat of the court, but also the capital of the kingdom. The king took interest in beautifying it, and the inhabitants were solicitous of its appearance. First of the sovereigns, King Henry IV., conceived general plans and, with the aid of the inhabitants, created two great squares from which streets radiated. But still, wide avenues and public promenades were ignored. Furthermore, the city, cut by numerous abbeys, fortified like strongholds, did not easily lend itself to the prosecution of public works.

Under Louis XIII., and, above all, under Louis XIV., individualism gradually disappeared, together with the reciprocal feeling of fear formerly experienced by the citizens. Numerous public promenades were opened. The people became interested in the general aspect of the city. But the streets themselves received little attention. The desire for public cleanliness and hygiene was not yet known; that for exter-

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nal luxury was alone dominant, and a historian has compared the city of this period to an individual wearing "garments of cloth of gold over a body covered with vermin."

An important fact which came into existence under Louis XIV., was to exert a decisive influence upon the Parisians and their city: this was the appearance of the apartment house, or a building in which several families, gathered under the same roof, lived on different stories.

The individuality of the dwelling, in regard to appearance and arrangement, disappeared, following quickly the lead of social individualism. This was an indication of profound change in manners and customs. Created by the desire of lining the streets with monumental houses, by the love of the grand and the solemn which characterized the reign of Louis XIV., the many-storied house, which was to operate a radical change in the aspect of the city, would not have been able to establish itself, if the social ideas of the period had not favored the scheme.

These tendencies acquired a new power under the influence of the ideas of the French Revolution, and the nineteenth century witnessed their culmination.

Then, in reality, the progress of ideas advancing constantly in the same direction, assumed a quicker pace. Individual life, more and more rare and restricted, gave place to life in common.

From the very beginning of the century, under the influence of certain men: Enfantin, Fourier, Saint-Simon, who, like all innovators, did but develop an already-existing tendency—the idea of human brotherhood, the recognition of the necessity for all men to live in groups, and all for every-

one, had made immense progress. In spite of the subsequent relapse suffered by this movement, it had sown the seeds of an idea which was to develop, and, in reality, did develop consciously or unconsciously in the minds of all the men of that century.

The different governments which succeeded one another in France, however aristocratic they were, royalty, or the Empire, were not able to destroy the germ. The third Republic was destined to give it new force.

Further, in a parallel direction, but more slowly, there was developed another element whose effects are even to-day important, and will become still more so: democratization.

This is, in effect, the characteristic of the nineteenth century: the ever-growing importance of democracy and its preponderance have had a capital influence upon the aspect of Paris. The men of the Empire observed this movement and understood its importance. One of the aims of Baron Haussmann was to arrest it. By rejecting the workmen from the center toward the circumference, and by retaining the commercial people only at the heart of the city, he hoped to produce a sharp separation between the classes. But, after the fall of the Empire, the public works were continued in an altogether different spirit, and the very efforts of Haussmann were utilized to the furtherance of an end contrary to his ideas.

Let us examine a plan of Paris in its present state! The fact which, first of all, strikes the eye, is that the city is traversed from side to side and in all directions by wide avenues joining together the quarters most remote from one another, and uniting,

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by a direct bond, the center with the extremities. One avenue traverses Paris from east to west, another from north to south. At the center, upon the right bank of the Seine, the great boulevards join the great avenues and serve as a starting point for other boulevards, which connect them with all the northern portion of the city. Upon the left bank, another boulevard communicates, under the same conditions, with the southern part. The boulevards of the right bank and those of the left bank are joined at their two extremities by long, wide avenues; so that the entire city is traversed by a sheaf of wide roads whose direction is as rectilinear as it has been possible to make it. Finally, the exterior boulevards unite by a girdle of very broad avenues the extremity of all these roads.

This comprehensive glance cast upon the city reveals an interesting fact. It results therefrom, in reality, that the inhabitants have felt the need of creating among themselves easy and rapid means of communication; a feeling which, in the absence of other proofs, would suffice to demonstrate that the community of life is considerable; every one feeling the need of being able to go easily into quarters occupied by others. The quarters, or districts, are, at present, nothing but administrative divisions. They have no longer an individual and distinct life. They are only the parts of a very homogeneous whole. If now we penetrate into each *arrondissement*, we see that in all that concerns streets, avenues, squares, and public gardens, every one has profited to a plainly equal degree by the works executed. The object which has been pursued for twenty years is really to force in all directions and everywhere the entrance of health

and comfort, without adjusting the width and the straightness of the streets to the wealth of the inhabitants, according to the methods of Baron Haussmann, whose desire was to create a few quarters which should be elegant and exclusively elegant. The development has been made in a direction contrary to the impulse given by him. To-day, one of the most salient and distinctive characteristics of Paris, is precisely that it does not contain any quarter exclusively elegant. Certainly and necessarily, there are quarters in which luxury has developed, in which the wealthy population is in majority; there are others in which the popular element dominates; but there is no longer any distinct demarkation between the classes of the population.

And this impression becomes more concrete and precise, when in examining the different quarters, we observe an indisputable likeness among them. Everywhere, the apartment house occupies almost the whole area of realty. The private house is an exception. The numerous detached residences (*hôtels particuliers*), which formerly existed in certain quarters, have almost all disappeared. It is the same, even in those sections of the city in which the wealthy element preponderates. And nevertheless, certain apartments there situated, command an annual rental much higher than the interest upon the mortgage of a detached residence and the cost of maintaining the same. But habit and taste have pronounced for the apartment house, and the minds which are most obdurate toward modern ideas, have been, despite of themselves, imbued with them. Hence has resulted a similarity of general appearance, or, to be more exact, an absence of opposition in

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the physiognomy of the different quarters. Certainly, there is no identity, and in the parts inhabited by those despised of Fortune, the proportion of old and poor houses is greater than in the sections toward which the rich population flows by preference. But here, as elsewhere, we can see new houses having an appearance which, if not identical, is at least an attempt at similarity. The most recent of these houses even make pretensions to a luxury, which we can not discuss in this place. It is sufficient to note this fact, which shows that, in Paris, luxury has followed the general movement toward democratization.

And, indeed, after having been exclusively aristocratic and then civic, luxury has become democratic. This evolution has accomplished itself symmetrically and logically.

Each class, arriving at power, has wished to enjoy the prerogatives which power had given to the one preceding it. The same observation is to be made, whether the question relates to the habitation, to dress, or to amusements.

Fifty or sixty years since, when the aristocracy of birth and the aristocracy of finance lived a separate life and kept themselves apart from the remainder of the population, the conditions of life were very different from those at present obtaining. The elegant quarter of the city,—the one including the boulevards and the Champs Élysées—offered the people neither pleasures, amusements, nor commodities which were within their reach. The small tradespeople could not then have profited by such means, even had they been offered; they had acquired the habit of secluding themselves at home, and of rarely going out, except on

Sunday. But to-day, the small tradesmen, the workmen in easy circumstances, if they have the desire to leave their houses to amuse themselves, can go to the *cafés* and restaurants in the most elegant quarters; for always they find the restaurant with fixed prices, which affords them, in consideration of an insignificant sum, an illusion of elegance, even of luxury. This is an observation which might appear childish, but it has its symptomatic importance. Even at the middle of the last century, between the *café*, elegant, luxurious and expensive, and the ground floor *cabaret*, between the restaurant, famous for its fine dishes and high prices, and the soup-house, there was really no intermediate.

It was as late as 1854 that the restaurant with fixed prices appeared. That is, the restaurant, providing, for a single sum, a meal consisting of a regulated number of dishes. This was an important innovation. From that moment, the restaurant designed for modest purses was created. This species of establishment is to-day so extended that it is difficult to believe its beginnings to be so recent. Since that time, have appeared the *brasseries* which, patronized at first by foreigners, have become popular to the point of obliging the greater part of the elegant restaurants to discontinue their service. For ten years, the *brasserie* has been domiciled in Paris. Everywhere we find these establishments, in which usually a false elegance witnesses the worst possible taste, and all classes of society elbow one another; in which some eat, others drink, still others smoke; while in the old-time restaurant, surrounded by white walls paneled in gold, the patrons tasted with respect the viands prepared with

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art and served with majestic grace by stewards convinced of the sacred character of their functions.

The theatres have also, under the same influences, suffered complete transformation. About the year 1855, all the play houses stood in the center of Paris. The students' theatre alone was situated in the Latin Quarter. The others, few in number, were all found on the line of the great boulevards. Each had its special public. One was frequented by society people; another by the trades-people and the populace who, as we have before seen, did not often go to the play. The price of seats, the appearance of the auditorium, the kind of play given, differed according to the patrons. To-day, all this has been modified. The theatres are scattered throughout the town. Each quarter has at least one and often several. Except in the little halls intended for the inhabitants of a neighborhood, people of all classes are seen in every theatre. Everyone is now a play-goer, and wishes to see not only acting, but good acting, framed in careful and accurate setting. Therefore, in all directions new theatres take their rise.

Nor was it only in taking their pleasures that the higher classes avoided contact with the people. The same prejudices governed their daily life. Repeated efforts had been made in vain to establish lines of vehicles, designed to transport, for a very small sum, a certain number of persons in common. This idea, taken up anew in 1828, only succeeded, after a long time, in attaining an indifferent result. Nevertheless, the omnibuses proved themselves a necessity, but these heavy, slow vehicles in which passengers unknown to one another were

brought into momentary contact, for a long period, were used only by those least favored of Fortune. But under varied influences, the means of transport in common have been considerably developed during the last quarter century. At about the year 1850, the omnibuses were supplemented by the tramways, which were timidly begun, slowly popularized and, still to-day, in spite of their number, are insufficient for the needs of the population. But the Metropolitan Railway, opened in 1900, can now, with its trains following one another at minute intervals, scarcely serve its patrons. Is it necessary to give a more evident proof of the tendency of the modern mind toward life in common and toward the effacement of class distinctions? This development of the means of transport is in itself sufficiently convincing. Furthermore, the Metropolitan will still further emphasize this tendency by permitting its patrons to establish their domiciles at any desired point of Paris, without fearing that they have chosen a residence too distant from the center. And the movement toward the circumference will be accelerated. This extension of the means of transport has had important effects upon the city. Paris, to-day, is covered with a network of rails, is traversed in all directions by heavy popular vehicles, and from these facts there have resulted for the city most significant, although indirect consequences. For a number of years, the workmen into whose minds ideas of comfort and hygiene had entered, had begun to understand the harmful influences which city life exerted upon their physical, as well as their moral condition. The houses which they inhabited were, from this double point of view, badly arranged.

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We have already had occasion to describe them in these pages: to show that they seemed purposely to have violated the laws of hygiene, and that the inevitable promiscuousness existing between the individuals of the same family and between the various families themselves, produced deplorable moral results. Finally, the lack of comfort, the want of room thrust the men into the wine-shop and the children into the street. We have also shown how an energetic reaction was attempted and what good results were obtained by the authors of the reaction.

But the new lodgings erected in Paris were of necessity restricted in number, and those persons who could not obtain them, conceived the idea of seeking outside the city more spacious, economical and healthful dwellings.

To obtain such would not have been possible at the time, still recent, when means of communication were in the rudimentary state. We have before seen how this situation slowly improved, how, the necessity creating the instrument, the means of transport became more and more numerous, and how rapidly also, in these recent years, they multiplied. This extension was still more complete in the case of the means of communication between Paris and its suburbs. Railway trains were established in such number as to follow one another almost without interval. The so-called "tramways of penetration" were created, connecting central Paris with the suburbs. These cars, at first drawn by horses, became automobiles, and offered an economical means of transport to workmen going to their labor or returning from it. Finally, as a last stage of progress, the Metropolitan Rail-

way was constructed, by which it became possible to cross Paris within the short space of a few minutes.

One of the results of this exodus was the complete transformation of certain quarters. In truth the departure of the tenants forced the landlords to reconstruct their houses, which they could no longer rent, if original conditions were retained. Several of these landlords conceived the idea of building houses designed for the commercial classes, and in order to attract tenants, they displayed in these structures the utmost luxury compatible with the money resources at their disposal. Industry and modern taste favored this enterprise. Owing to the small value of land in remote quarters, it was possible to offer, at a moderate price, apartments similar to those of more central districts. This attempt proved successful and inspired imitation. Within a few years, the physiognomy of certain streets radically changed, owing to the centrifugal movement of the population. Entire quarters saw a portion of their inhabitants thoroughly renewed. This modification was the more apparent because the houses had acquired a new countenance, owing to their occupation by a different element of society, which in spirit of its newness, has already largely aided in giving certain streets a special character. We have discussed elsewhere the existence and certain results of the effort made by certain persons to democratize art. As a sequence and consequence of this general democratization, this action proceeds from the simple and just idea of the necessity of giving as far as possible an aesthetic intention to everything. To this idea were also added the scruples of a number of artists who

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feared to see Paris clothed, so to speak, in a uniform which would conceal all originality, and change the city into an assemblage of streets identical with one another, and lined with buildings having no individuality. This movement grew and extended. It was supported by official encouragement. It was decided to offer prizes to those who should devise the most artistic effects. Architects and landlords, equally because they were stimulated by example and because they wished to attract tenants, resolved to do their best, and at times succeeded, not in giving to the streets a wholly artistic aspect, but at least in doing away with their uniformity. In every quarter we still meet with houses in which, according to the means at his disposal, the builder has made all possible efforts to avoid the commonplace. The novelty of this attempt does not permit us as yet to judge of the results obtained. But the importance of the movement can not be questioned. It is, furthermore, one of the logical episodes in the evolution of the ideas whose manifestation has assumed so many different forms. The object proposed by the promoters is to provide an element of beauty for the entire city, by forcing builders to display the utmost taste and elegance compatible with the funds at their disposal. This enterprise is not inspired by personal, but by collective interest, and the object sought is radically democratic.

The word democratic has often recurred in the course of this study. It epitomizes the impression given by the present aspect of Paris and differentiates it from the other large cities, which are all, or nearly all, essentially aristocratic. This characteristic

is easily recognizable in the majority of English and German cities. The line of demarkation is sharply defined between the portion inhabited by the rich class, and the portion in which is massed the working population. Furthermore, in the larger number of these cities, notably in London, every one, as far as possible, avoids life in common. The house inhabited by several tenants is not desired. Families prefer to have their own and exclusive dwellings. The idea of the home, which is strong in this place, proceeds from a conscious or an involuntary individualism; similar to that sentiment which, in essentially aristocratic periods, was once dominant in Paris. To-day, through the effect of an evolution of which we have sought to present the successive stages, Paris has reached a mental state diametrically opposite. Certainly, we have not reached the time—which the men of to-day cannot hope to see—when all class and caste distinctions shall have disappeared to give place to an improbable and perhaps chimerical equality. But our capital can aspire to the first rank in the march of humanity toward this ideal end. Paris advances through the logical and progressive development of the evolution which, from primitive individualism, has brought it, by successive stages, to a relative but indisputable democratization. This state is the result of the series of facts which a glance cast upon the present city and its past, permits us to observe. And it is the certain proof of the dominant influence exerted upon the aspect of a city by the social ideas of its inhabitants.

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A CRAFTSMAN HOUSE. SERIES OF 1904, NUMBER IV.

THE Craftsman House here illustrated resembles its immediate predecessor, in that it is not designed for a special region or locality. It is adapted to any portion of the United States in which temperate weather-conditions are the rule. In common with all the other dwellings as yet described in these pages, it has been conceived in praise of country life. But it is intended as a home in the urbanized country of to-day, which, while possessing many of the advantages of communication, transit, culture and pleasure offered by the city, yet remains free from disturbing noise, polluting smoke and reverberated heat.

As often previously recommended, field

stones are employed in this case for building the foundations and the chimneys; the stones being used as found, with their stains and mossy accretions; since these accidents insure a most pleasing variety of color and surface.

The house, as it appears in the elevation, is a structure of two stories: the lower being of brick, and the upper in half timber. The bricks are selected for their deep red, and their hard-burned quality, which give a strong character wholly wanting in a wall of paler color and softer, more porous texture, as is evidenced by the gloomy, unpronounced brick buildings of Belgium. In The Craftsman house, the masonry is given a further picturesque aspect by having wide white joints, and in being laid in the manner known as "Flemish bond."

The second story, added in half-timber



A CRAFTSMAN HOUSE

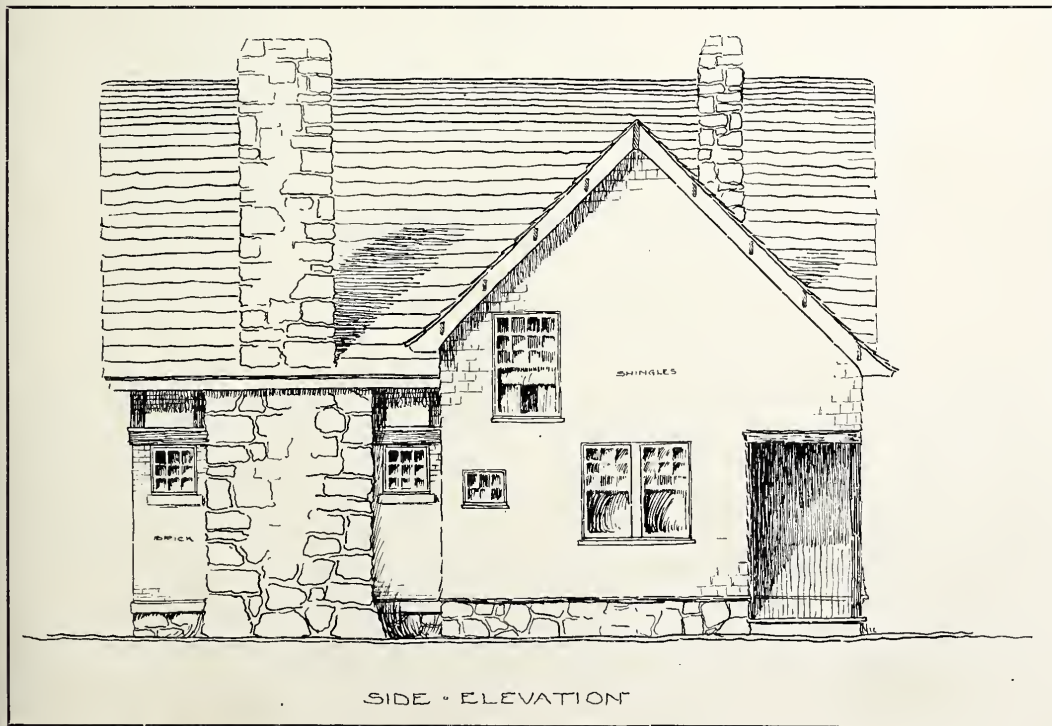
construction, shows large panels of plaster in natural color and rough finish. Above this, the roof is arranged to give a high-pointed gable effect to the front, and, on the side seen in the elevation, it is pierced to admit a dormer window, which almost precisely repeats in small the features of the façade. The hood of the main entrance echoes the form of the larger roofs, and is supported on half-arch brackets recalling the curved timbers above the windows of the front and side.

The sharply pitched roof is covered with California redwood shingles, treated with oil, which, allied with time, produces in this material a soft and very agreeable tone. This tone harmonizes admirably with the other color-elements here provided by the dark gray-green stones, the ruddy brick and the neutral-tinted plaster. The shin-

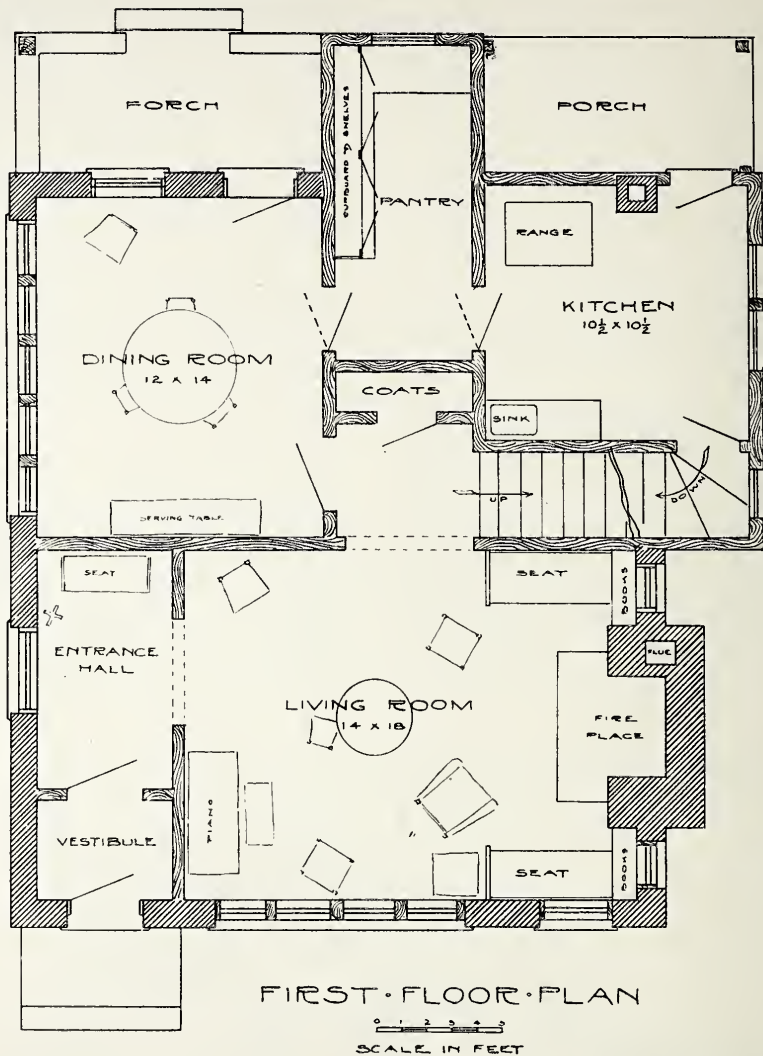
gles are twenty-four inches long, laid seven and one-half inches to the weather, with three-fourths inch butt. The ridges are capped with heavy boards one and one-half inches thick and eight inches wide. The half-timber ribs are of cypress, unfaced, stained red-brown, like the shingles, and left to acquire from the weather a velvet-like surface. It must be added that the rear side of the house is also shingled, and that the family porch is built of field stones, and provided with stone steps and a cement floor.

The plan of the house, as may be judged from the elevation, and determined from the diagrams, is compact and convenient, with all floor space and all room beneath the eaves utilized to an extreme point.

Beside the vestibule, with its connected



THE CRAFTSMAN

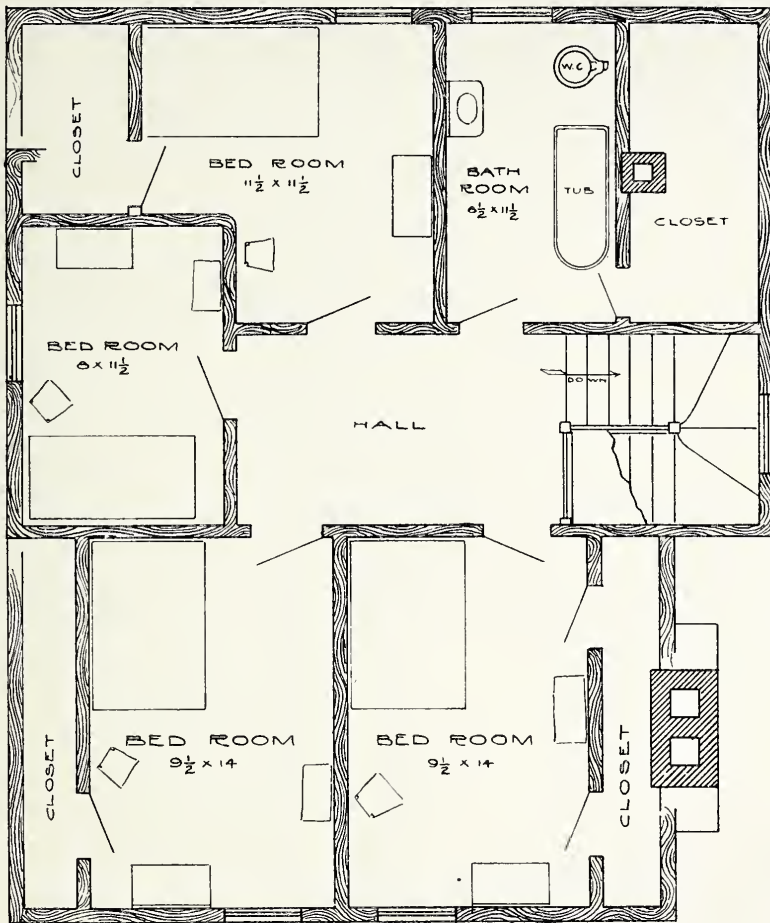


entrance hall, the first story contains three rooms, each having its dependencies. Of these the living room occupies the most prominent position in the plan. It is large and well lighted, sufficiently divided from the entrance hall to assure a desirable degree of privacy, and yet so easily communicating with the other portions of the house as to remove all impression of isolation.

The interior "trim" of the principal rooms is of chestnut, a wood chosen for its susceptibility to a satin-like finish. It is stained here to a color quite resembling the shell of its own fruit.

The living room is wainscoted to a medium height and paneled, having above it a plaster frieze and ceiling left rough and tinted: the frieze showing gray-green and

A CRAFTSMAN HOUSE



SECOND FLOOR PLAN

0 1 2 3 4 5
SCALE IN FEET

the ceiling a lighter shade of the same color. Against this quiet background, the chimney piece of dark burned brick projects with strong accent. Above the fireplace, a narrow wooden shelf is supported upon brick corbels, and, at either side of the chimney, there are wide, long settles. These, like all the remaining cabinet-work contained in the room, correspond in shade with the wains-

coting. They have leather cushions of a rich water-green; this color being strengthened by proximity to the ruddy brick of the chimney. Within easy reach of the settles, there are inviting book-shelves, above which the rather small mullioned windows produce a distinctively English effect. The chimney piece, with the bookshelves and window at either hand, occupy the entire end facing

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the wide entrance from the hall; then, another neighboring and single window pierces the side of the room forming the front of the house; while, farther toward the main entrance of the house, there is a series of four of the same pleasing windows, joined together, and having the upper half mullioned and the lower half left in a single large pane to allow the free passage of light.

The textiles suggested for use in the living room are pleasing, simple and comparatively inexpensive. A Scotch rug, occupying a large area of the floor space, shows a scheme of warm browns and greens, heightened with yellow. The door hangings are of plain green canvas with hemstitched borders in self-color, and the curtains are of natural linen, hemstitched with green linen floss.

The dining room, as is observed in the plan and in the interior shown, differs from the ordinary treatment in having a series of windows cut high in the wall on one side. This device serves to diffuse the light, and, at the same time, to give the room an old-time air, suggestive of many pleasant trains of thought.

Here, the wainscoting reaches the same height as in the living room. Above it, the plaster frieze shows a mellow pomegranate tone with the ceiling differing from it only in being lighter.

The furniture of this room, in common with all the movables of the first story, is made from brown fumed oak, so treated as to present a surface exquisite by its sheen, and its "watered" fabric-like patterns resulting from the care taken to preserve the grain of the wood as Nature has left it. The pieces comprise a large round

table with simple, squared legs; a number of equally plain chairs with rush seats; a serving table, and above it a precisely corresponding plate-rack.

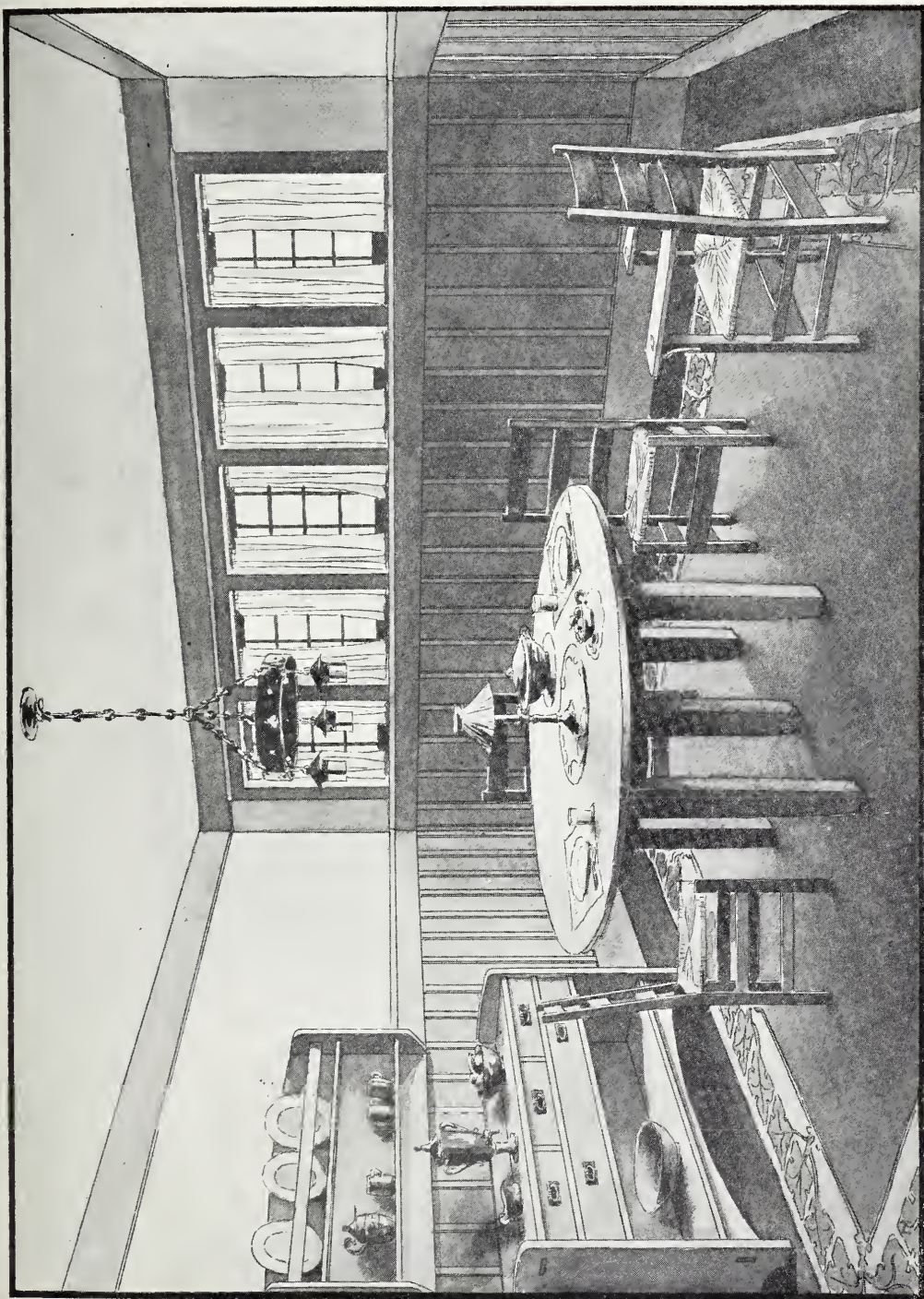
The textiles are again unobtrusive: among these is a rug in tones of red, having here and there its pattern defined in contrasts of green and tracings of old-ivory. The windows are hung in the same Craftsman linen fabric, suggested for use in the living room, and the electroliers are again in copper, to which an iridescent surface has been given by a special process.

In the plan of the second story, much thought has been exerted to assure the comfort and to maintain the order of the house. As, for example, large storage closets have been secured by economizing for this purpose the spaces under the eaves, which, owing to the pitch of the roof, are unusually large.

The "trim" of the second story is the same throughout, being of Carolina pine. In the bed-rooms this wood is stained green, while the wainscoting of the bathroom, three feet high, is enameled in white.

The colors of the walls in the various bedrooms vary from warm to cool, according to the exposure. The furniture should be severely simple in structure, and set in the positions indicated in the plan, so as best to utilize the given space. The textiles advised are linens in plain colors for curtains, counterpanes, covers and pillows, or nearly plain cotton fabrics for the same uses. The rugs should be small, repeating the colors used elsewhere in the room, but not too pronounced in pattern, or "spotty" in effect.

Several important details, not easily classified, remain to be noted. Among



View of dining room showing treatment of windows

THE CRAFTSMAN

these, that the floors throughout the first story are of Georgia pine, stained to a dark brown, and that the woodwork of the kitchen and its dependencies is of the Carolina variety of the same wood. The walls and the wainscoting of the kitchen, both of Portland cement, are painted in warm yellow, in order to place the domestic workers in surroundings suggesting sunshine, and thus to lighten the depressing effect of fatiguing and exacting labor.

It must not be omitted that the ceilings of the first floor are eight feet six inches in height, and those of the second story eight feet precisely, these moderate dimensions favoring economy of heat.

The reader having now obtained a general description of the house here presented, will find a real pleasure awaiting him, if he will but compare the floor plans with the elevations and the interiors. He will see that the promises made by the exterior are definitely met and fulfilled by the interior; that the front, as always it should, indicates to the least experienced eye the scheme observed in the use of inside space. He will further learn that certain features, appearing to be used decoratively in the exterior, in reality serve a useful purpose, which is evident, if they are examined from within: as, for example, the windows pierced high in the walls.

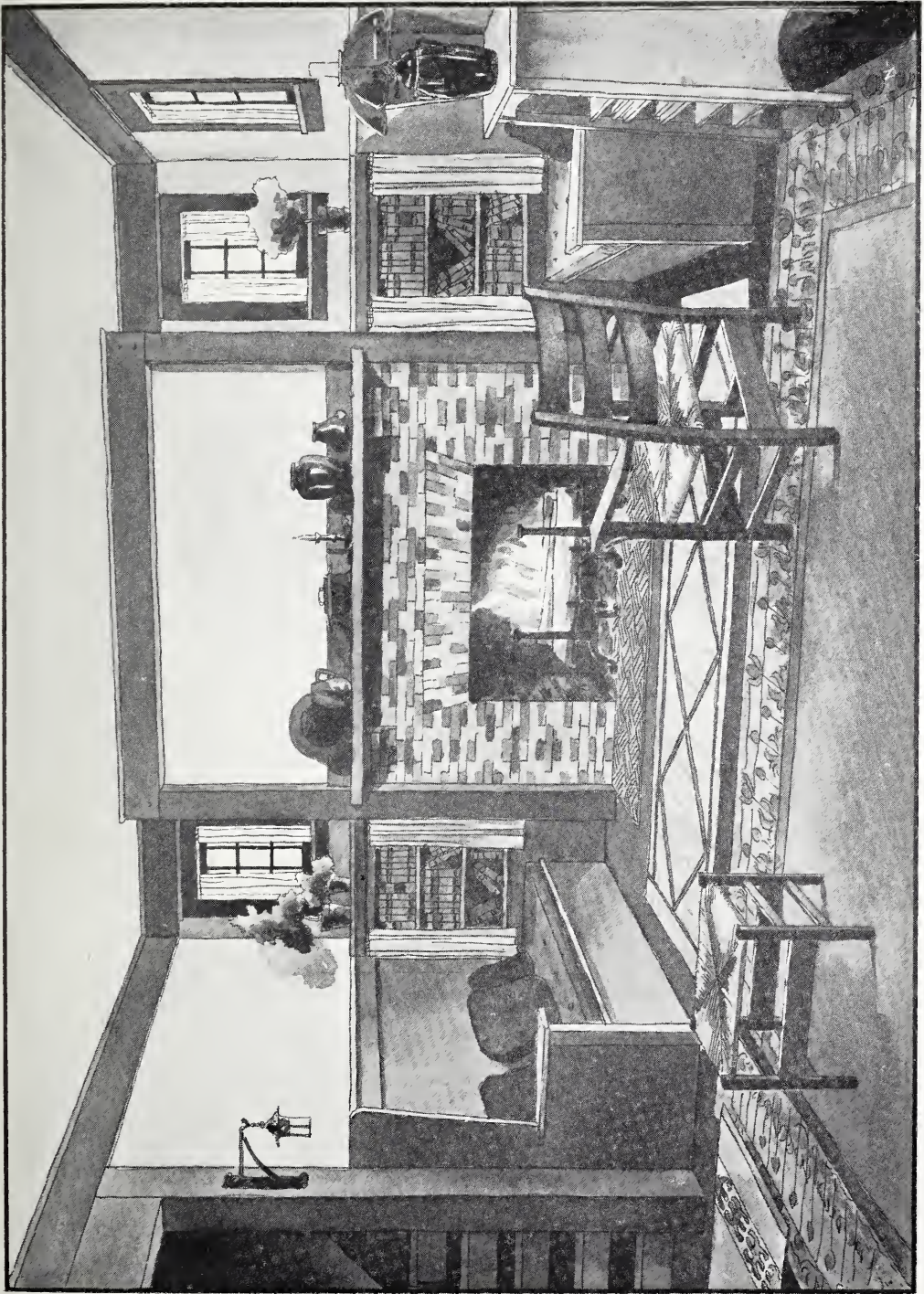
The one who thus carefully studies, will probably note that, as he observes more and more minutely the details of the house, his pleasure in the general effect will increase. The structure is too inexpensive to be pretentious, and it is not difficult to possess, since the necessary building materials

abound on every side and only wait to be put in proper combination. The house has a further and unusual agreeable quality, in that, while certain of its characteristics are borrowed from old styles, they are here used structurally and with no attempt at reminiscence. Finally, the compactness of the building will appeal to many would-be homebuilders who are dismayed at the present cost of realty, as well as at that of all constructive material.

The house covers an area of twenty-eight by thirty-six feet, and it may be erected, in most localities, at an approximate cost of two thousand dollars.

THERE are many other considerations than the aesthetic on which to commend a planting of street trees. Trees not only cool the air, in addition to affording a shade that in itself is cool compared to the sun's direct rays, but they purify it, by absorbing poisonous gases and giving forth oxygen. They also tend to absorb that surplus water in the soil that may make basements damp. It is claimed, too, that they have a commercial value to cities, in that people remain much further into the summer in the towns that are well planted with trees. These considerations, however, re-emphasize, rather than supplant, the entirely sufficient ground of attractiveness on which modern civic art would urge the planting of trees in cities. And having urged their planting, it would urge consistently their care—the safe-urge consistently their care . . . and always with stringent ordinances.

—Charles Mulford Robinson in
"Modern Civic Art."



Rear end of living room

THE CRAFTSMAN



PAR-A-DYCE: A CASTINE COTTAGE

THE New Englander, who, for well upon a century, has been keen in the hunt for places of summer recreation, knows the town of Castine, Maine, rising at the mouth of the Penobscot. He has tabulated its attractions, and perhaps has casually enjoyed them. But to the people of the outside, *gentile* States, the same town is a mere point upon the map recognized alone by the few who remember their school geography. Beside these two general classes, there exist in various localities certain persons who may be regarded as the intimate friends of the town: those who, through long acquaintance, have learned to understand its natural beauties; just as sympathetic companionship between man and man gives appreciation of the beauty of character.

The tried friends of the town delight in the typical Maine landscape which it offers: beetling rocks, groves of pine, and the cold blue of a sea which never displays the almost Mediterranean effects of the waters about Boston, nor the Gulf Stream gray of the New Jersey coast.

Secluded the village of Castine certainly is; but isolated it is not. Three mails arrive daily from without, and, as in the most modernized centers of activity, intercommunication is maintained by the telephone. An Artesian well supplies the inhabitants with pure water, and a thriving inn, named the "Dome of the Rock," adequately entertains the traveler who wishes to enjoy for a little glimpses into the infinite world of Nature, inspiring and invigorating, such as are offered only by an austere region which, through a brief summer, relaxes into a gentle mood.

The New England town, whether it be situated on the confines of the British possessions, or yet in Connecticut near the boundary line of the former Dutch provinces, jealously keeps the traditions of its kind. To this rule Castine is no exception. It is proud in the ownership of that *sine quâ non* of old civic culture, the Town Library, in this case the gift of an opulent deceased resident. It has its wealth of historic sites, of forts and blockhouses, with their attaching memories of French or English occupation. It has also its hero, half historical, half legendary, to whom art has lent form and expression: for the munificent donor of



A CASTINE COTTAGE



the Library, bequeathed also to the town the ideal head of M. le baron de Saint-Castin, modeled by Will Low, that most fanciful of American painters.

Like all New England localities, also, Castine has its seasonable gatherings and festivals, which are awaited with a specific, peculiar pride unknown to the livers of less strenuous lives beyond the line of the "stern and rock-bound coast." In early autumn, a drive of eighteen miles leads across the hill country to a scene rivaling the vision of Whittier's "Cobbler Keezar," when, in the early days, he beheld through a fragment of mystic moonstone, the future glories of the County Fair:

Golden the good wife's butter;
Ruby her currant wine;
Grand were the strutting turkeys;
Fat were the beeves and swine.

Yellow and red the apples;
The pears were russet-brown;
And the peaches had stolen blushes
From the girls who shook them down.

Before these autumn days which form the climax of the season, there come the months of July and August, when Castine, in common with numberless other favorite points of our long Atlantic coast, offers to exhausted city workers the divine restoratives of ocean air and country quiet. But yet in this little town there is but one "Par-a-dyce:" a name whose Chaucerian form suggests

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the climax of sensuous enjoyment. The place so accurately described by this name, which is further a play upon words (based upon the name of the lighthouse site: Dyce Rock), is a tongue of land shooting out into the sea between two rivers, the Penobscot and the Bagaduce. At this point, a Government tender touches twice a year, bringing supplies to the lighthouse set upon the rocks above, to which the sailors climb, carrying the merchandise by means of yokes fixed to their shoulders. Other than at these brief moments, the point is little frequented, save by the lighthouse keeper and the cottager of the "Dyce-Box," the attractive summer dwelling here illustrated.

The owner of this enviable property is a woman who, like Figaro, knows how to aid in the world's work by both advice and hand: *consilio manueque*. And as an acknowledgment of her respect for manual power, she herself raised the first shovelful of earth from the rocky soil of the headland, in marking the foundation lines of the Paradyce cottage. The building was done by the laborers living in Castine; no contract being made, and the wage of each workman being paid daily. The plain design, the crude materials were at first resented by these village carpenters, who could not foresee and idealize. But it is just to say that they came to acknowledge the completed

A CASTINE COTTAGE



building as beautiful, when its asperities had been softened by the signs of occupation.

The house is built very low, in the Dutch manner,—if manner it can be called,—with a height of only sixteen feet from sill to saddle. It has an outside chimney of beach stones, which also appear in the porch pillars and in the plainly visible foundations. The masonry gives the effect of a loose pile, and the stone is cut at the back, in order to leave the front face natural and rough.

The two prominent exterior features are the porch and the deep, sharply-pitched overhanging roof, which is covered with shingles laid twelve inches to the weather. The porch is semi-circular, and in reality is

an exterior room, recalling the sea pavilions so frequent along the Riviera, and quite as attractive in its simplicity as are its more studied models, with all their wealth of marbles and mosaics. The ceiling beams of the porch are left exposed, and were hand-hewn in order to correspond with the masonry, which, again it must be said, seems as if it had been piled up by some person of energy, who, half in sport, devoted a long summer day to the building of his own cottage: erecting the sun dial on the buttress, where it now stands, to mark the progress of his work.

The construction of the cottage in several points resembles that of a ship; care having been taken to assure protection

THE CRAFTSMAN



which the summer cottage is a disappointment and failure. The woodwork of this great room is stained to a warm brown, making an admirable color scheme with the pumpkin yellow of the rough plaster ceiling and the Dutch blue of the textiles (curtains, rugs and settle cushions); the shadows from the yellow, seen by firelight, being especially attractive and beautiful. Further interest is also given by a few copper antiques: such as a lamp made

from storm and ease in regulating life. The windows are push-out casements, perfectly weather tight, and the doors at the front and the back are of Dutch pattern, with the guard which serves the excellent purpose of keeping the babies within and the chickens without. The knocker at the back door once did a guard's duty at an Irish peasant's cottage, but the remainder of the simple iron-work was hand wrought by "the village blacksmith."

The interior of the cottage must be judged by the living room, which has its focal point of interest in the chimney-piece, built of rough beach-stones, with the fireplace showing a depressed Romanesque arch topped by a beautiful old keystone. This room is forty-eight feet long by thirty-eight feet broad, giving thus by its dimensions the character of freedom, without

from a Holland milk kettle, hand-wrought fire-dogs, a pot, kettle and trammel-hook.

The kitchen is built like a ship's galley, with racks all about the walls, instead of the more conventional shelves; while the maid's room, with many provisions for comfort, is situated on the same level.

Looking up the staircase, one finds a reminder of continental inns in the shelf, half



A CASTINE COTTAGE



way up, filled with old copper candlesticks, which stand ready to be claimed by the guests on their way to bed.

On the upper floor there are three rooms, cutting the house from front to rear, designated from their location, as the east, the west, and the center chamber.

The first of these is treated in a simple scheme of green and blue: the woodwork and the two small Dutch beds being in green; the sidewalls and counterpanes in blue; while the frieze represents forest scenery, showing green spruce trees upon a background of English homespun linen.

The west chamber contains a few heirlooms in cabinet making, and has its side walls covered with dull gray, paneled about

the casements and door-frames with a nose-gay-border, such as once ornamented the bandboxes for our grandmothers' best bonnets.

The center chamber has its woodwork



THE CRAFTSMAN

stained to a nut brown; its side walls show an English paper with a design of oranges on a sage green background; it contains two single Mission beds, a Craftsman chest of drawers, washstand and chairs. There is, beside, a long seat extending beneath the three windows, covered with a sage green print: the same material as that from which the curtains are made.

These three chambers open with doors into a large hall provided with bookshelves and settle, and having windows overlooking a great nasturtium bed.

There is, of course, no garden work about the cottage, but the grounds are fenced like

those of a villa. An old Penobscot Indian built the gate, to which is attached a chime of cow-bells. Having passed this barrier, the visitor sees suspended from a rock above, the old "Sea Lantern," while still farther on, in dark nights, he will find starboard and port lanterns, bearing the appropriate colors, to "guide him where he would be." Finally, near the porch, he will come upon two old stone lanterns, whose Japanese effect is heightened by their proximity to the spruce trees. So, lighted on his way, he will realize that he has entered "a quiet port," sure of a friendly greeting and of unfailing hospitality.

LONG ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow,
They fell,—those lordly pines!
Those grand, majestic pines!
'Mid shouts and cheers
The jaded steers,
Panting beneath the goad,
Dragged down the weary, winding road
Those captive kings so straight and tall,
To be shorn of their streaming hair,
And naked and bare,
To feel the stress and strain
Of the wind and the reeling main,
Whose roar
Would remind them forevermore

Of their native forests they should not see
again.

And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars.
Ah! when the wanderer, lonely, friendless,
In foreign harbors shall behold
That flag unrolled,
'T will be as a friendly hand
Stretched out from his native land,
Filling his heart with memories sweet and
endless!

—Henry Wadsworth Longfellow in
"The Building of the Ship."

A CAREFULLY PLANNED HOME

A CAREFULLY PLANNED HOME.

THE accompanying illustrations show certain features of the residence of Mr. Thomas W. Marchant, of Washington Court House, Ohio. As this home with its appointments is the result of long and pleasant study on the part of its owners, it is here offered as an example of what can be accomplished by personal effort rather than by large expenditure.

The salient points of both the building and the interior decoration have been furnished by Mr. Marchant, from whose notes the appended description has been collected.

The building material is limestone, left quite rough in the cutting, and having a soft yellow tint which grows even more agreeable with age. The panels of cement, used in the second story, are made upon expanded metal lath and tinted to an old ivory effect. The wooden panelings are stained dark brown, and the room is covered with "American S" tiles of a uniform, dark red. The floors of the porches and that of the terrace are laid in squares of "Dyckerhoff" cement.

The interior is treated with great simplicity; refinement of line and harmony of color being made responsible for all decorative effect.

The principal rooms of the ground floor are a reception room, hall, library and dining room. The first of these is finished in gray-green polished oak, with the walls and ceiling covered with canvas, tinted in a pale mahogany color, and frescoed with a conventional design. The cabinet-work is of Cuban mahogany, and the floor is strewn with antique Turkish rugs.

The hall has been kept severely plain and contains a picturesque Dutch door opening from the side upon the *porte cochère*. The wood used here is fumed oak of nut brown color and having a dull satin-like finish. The walls are covered with Havana-brown ingrain paper, with a frescoed frieze, while the ceiling shows a lighter shade of brown. The same treatment is followed in the hall of the second story, with the exception that the frieze is omitted.

The library is wainscoted in weathered oak; the panels quarter-sawed, and the remainder left plain. Here, the walls are covered with red buckram, finished at the ceiling line with a narrow Greek stencil in green. The ceiling is tinted yellow in water colors: a warm tint being used because of the northern exposure. The chimney-piece is faced with green German tiles, set in red mortar with wide joints, and the hearth is laid with square red tiles. The mantel and book cases are built into the walls, and a low settle extends a length of twelve feet beneath the front window, which is divided into three sections and affords a most picturesque exterior effect.

The dining room has woodwork of dark brown oak, and corresponding furniture. The plate rail, placed five feet, six inches above the floor, has below it a green burlap paneled by oak strips, studded with large headed, gray iron nails. Above the rail, the wall is covered with tapestry, matching the burlap in color, and the ceiling is tinted in green of a yellow shade.

On the upper floor, all the woodwork is of bass enameled to a snow white, with the exception of the doors, which are single-paneled, stained to a mahogany color, and provided with glass knobs having no escut-



Residence of Mr. Thomas W. Marchant, Washington Court House, Ohio



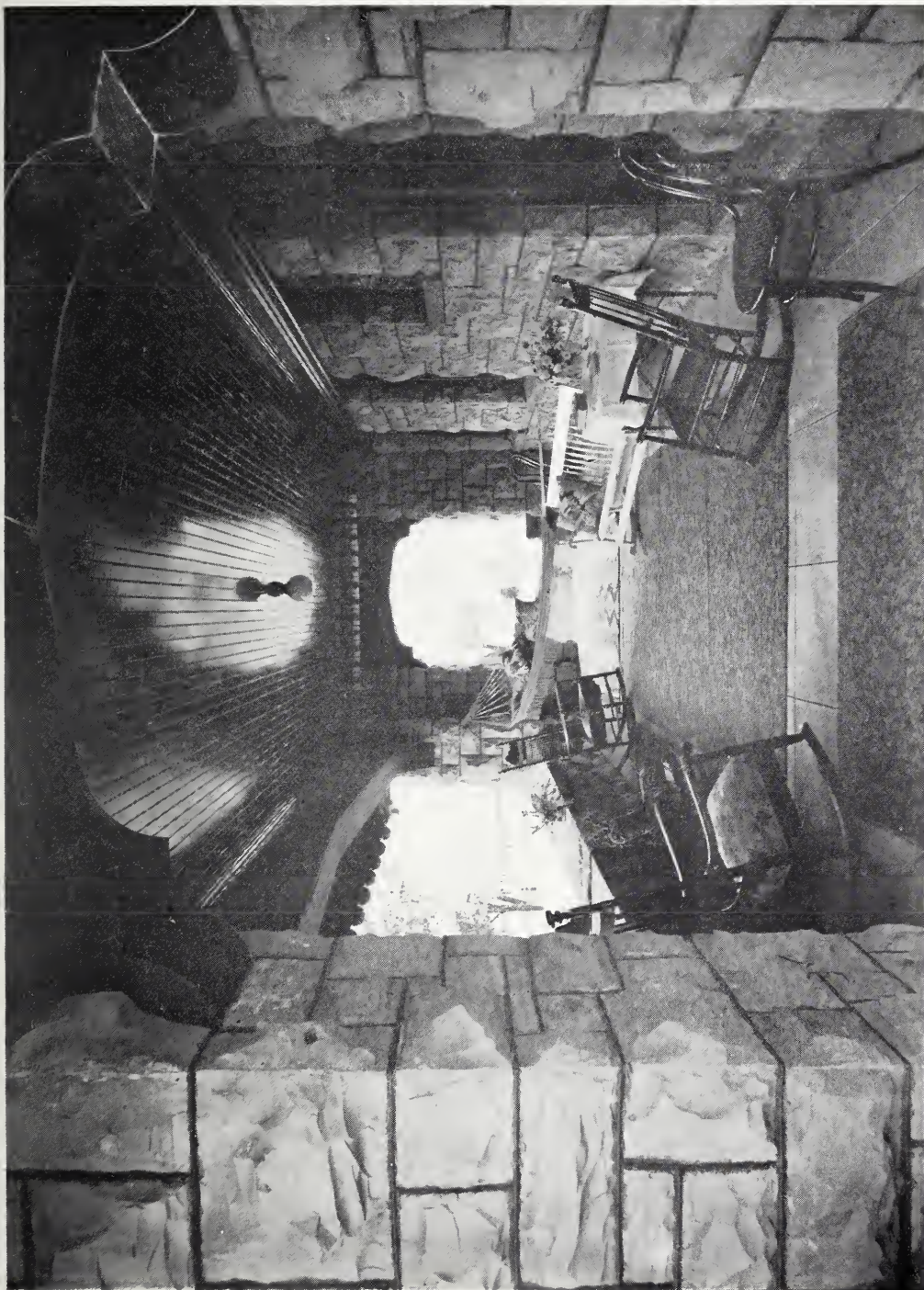
Library

Residence of Mr. Thomas W. Marchant



Dining Room

Residence of Mr. Thomas W. Marchant



The Porch

Residence of Mr. Thomas W. Marchant

THE CRAFTSMAN

cheons. The rooms of this floor are decorated, according to their exposure, in yellow, blue, or green. A most agreeable feature of this portion of the house is a sun porch enclosed in glass, heated in winter, and screened in summer.

Altogether, this residence meets the requirements of a home through its provisions for the health, comfort and aesthetic gratification of its occupants.

NEARLY thirty years ago, when the people wondered at Whistler for calling his works "symphonies," "arrangements," "harmonies" and "nocturnes," he wrote:

"The vast majority of English folk cannot and will not consider a picture apart from any story which it may be supposed to tell.

"My picture of a 'Harmony in Gray and Gold' is an illustration of my meaning,—a snow-scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of gray and gold is the basis of the picture. Now, this is precisely what my friends cannot grasp.

"They say, 'Why not call it "Trotty

Veck,'" and sell it for a round harmony of golden guineas?" naïvely acknowledging that without baptism there is no . . . market!"

And farther on he said:

"As music is the poetry of sound, so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or color.

"The great musicians knew this. Beethoven and the rest wrote music,—simply music; symphony in this key, concerto or sonata in that.

"On F or G they constructed celestial harmonies,—as harmonies,—combinations evolved from the chorus of F or G and their minor correlatives.

"This is pure music as distinguished from airs,—commonplace and vulgar in themselves, but interesting from their associations,—as, for instance. 'Yankee Doodle' or 'Partant pour la Syrie.'

"Art should be independent of all clap-trap, should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it; and that is why I insist on calling my works 'arrangements' and 'harmonies.' "

—*Alfred Jerome Eddy in*

"James A. McNeil Whistler."

ENGLISH INTERIOR DECORATION



Architectural and decorative treatment of a hall

Number I

RECENT EXAMPLES OF ENGLISH DECORATION.

THE illustrations of interiors, metal work and draperies presented in the following pages have been selected from very recent English designs. They show plainly the effect of the new art movement, without traces of extravagance or vagary in line, or of the misuse of color. They have the quiet refinement characteristic of the contemporary London school of decorative art. While the architectural forms are simple and rectangular, the ornamental *motifs* evidence that more or less obscure resemblance to plant-life which is now spontaneously desired by both artists and public: a fact which announces that a new historic style

has come into existence. The entire treatment is especially pleasing for the reason that, while artistic tradition is not broken, modern simplicity is predominant. Constructive lines are everywhere plainly exposed, softened, as in the Doric Greek, by the delicacy of the moldings.

The first illustration shows the architectural and decorative treatment of a ground-floor hall.

Here the woodwork is in oak, revealing its natural color, and left unpolished, with a floral design in ebony applied to the upper panelings of the wainscoting and doors. This element of decoration, agreeable because of its chasteness, is matched by the metal work of polished steel used in the door-hinges, fire-set and electric-light fittings. The wall covering is of brilliant red



A drawing room



A simple room

Number III

tapestry, topped by a frieze of rich *appliqué* needlework, which, in turn, is followed by a ceiling decorated with oak battens.

The second and third illustrations present the decorative treatment of a simple room. Here again the structural lines are severe and classic, with the moldings emphasized, and the cornice having a bold profile. The woodwork is painted in a heavy cream shade, which heightens the effect of the wall covering of rich blue linen; this color being further accentuated by a hand-embroidered ornament in bright green. The wall tapestry is headed by what may be termed an entablature: the treatment having been evidently borrowed

and modified from the Greek. A plain band of wood forms the architrave, from which other bands rise at equal intervals to the cornice, with the spaces or metopes filled by blocks of *appliqué* needlework in green silk. The chimney-piece, like the doors and the paneling, is painted in cream; the pilasters being enriched with bands of steel and brass, and the hood fashioned from steel, with applications in brass, decorated with enamels.

The plates numbered four, five and six, show a drawing room sufficiently delicate in treatment to satisfy the most fastidious champion of "the styles," and yet simple enough to meet the requirements of "new art" radicals. It is a room such as one



A simple room

ENGLISH INTERIOR DECORATION



A drawing room

Number V

would delight to enter from the leaden atmosphere and the gloomy streets of London, and such as would anywhere offer a charming background for light conversation, music and other pleasures of hours in society.

It will be observed that again the structural lines are largely straight, with curves introduced alone in the cabinet-work: that term being of course extended to the high-backed seats reaching from either side of the chimney-piece, and opening sufficiently to display well the attractive fireplace; or, if preferred, the seats can be drawn more

closely together, so as to form a protected inglenook.

The white woodwork serves as a frame for the fabrics in blue and green, which are the only colors used; blue silk appearing in the high dado, and dull green stuffs of various shades in the curtains and cushion covers, the quiet tones being accented here and there by touches of emerald green in *appliqué* needlework. The ornamental *motifs* of the *appliqué* are very pleasing examples of "new art" floral designs, and the same may be said of those of the frieze, which is in cream *stucco*, partly executed in

THE CRAFTSMAN



A bedroom

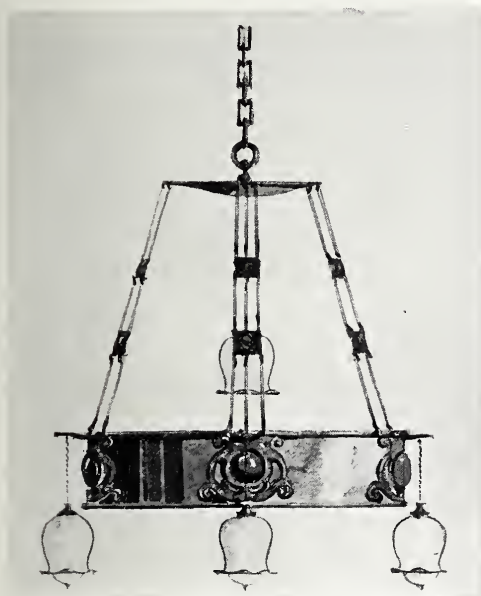
Number VI

relief and showing a design of floral forms alternating with circles enclosing painted cherubs' heads. The fireplace, with its hood of hand-wrought copper and curved metal curb, is also an interesting feature of this interior, which, when finished by the addition of books, musical instruments, plants, flowers and Oriental rugs, leaves nothing to be desired.

The final illustration offers a scheme for a bedroom, of which the furniture is in dull waxed mahogany with fittings of hand-wrought metal. The colors here used are blue, purple and green, the walls displaying

a poppy design which, starting as a narrow band, reappears higher as a broad frieze. The mantelpiece is inlaid with a painted panel, with its pilasters having decorated capitals against which electric fittings are fastened. The curtains are made from cream colored material, embroidered in green silk needlework showing a perforated background which allows the light to enter and thus to emphasize the design. The perforated effect is repeated in the metal mounting of the toilet ware; the detail of repetition and accent being of value in a scheme so simple and unobtrusive.

ENGLISH INTERIOR DECORATION



Electric light pendant in brass and copper

THE designs of metal work here presented are interesting, as offering good examples of recent English art-craftsmanship. They do not show the freedom of fancy, the strength, the masterly qualities displayed in certain French work of similar character. But with the memories of René Lalique's treatment of the pine-cone and the serpent *motifs* in one's mind, it is difficult to be just to foreign work less successful in result.

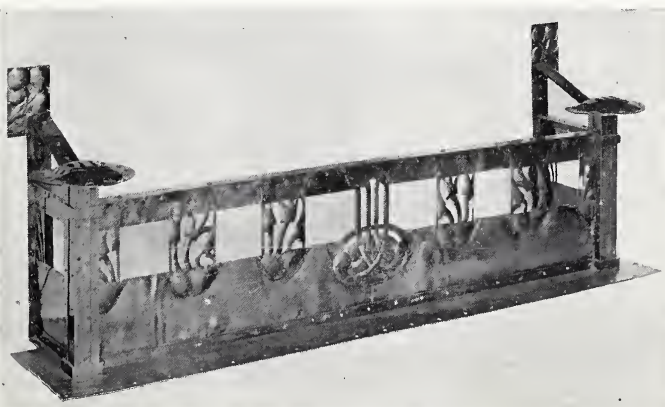
On the other hand, the examples of metal work now illustrated are far more worthy of praise than the productions of certain members of the French craft-society of *La Poignée*. They are also much more simple, structural, and logical than the German examples illustrated in such

periodicals as "Der Moderne Stil." They are not masterpieces, but they are creditable, honest models, designed for use in refined interiors.

The first example shows an electric-light pendant, in brass and copper, with the corona suspended by chains and adapted for any number of lights. The model contains no reminiscence of a style and the decorative effect is dependent upon the combination of the two metals.

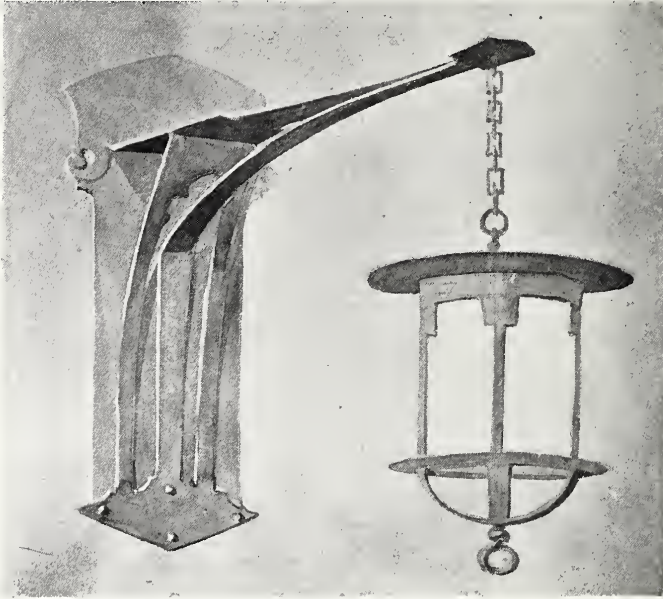
The second example is a copper and brass fender, in beaten and pierced work, with applied ornament. The floral forms which constitute a kind of very open balustrade, pleasing at first sight, lose nothing when subjected to examination. They are not too light or slender for the material in which they are executed. They please by the symmetry in which the separate units are disposed with reference to the central ornament: the latter being a whorl of interlaced stems represented as vigorous and sappy.

The third example is an electric ceiling fitting, in pierced and beaten copper. Below the decorated metal work, appears a frame set with heavy beveled glass panels. The effect of the whole has an air of solidity

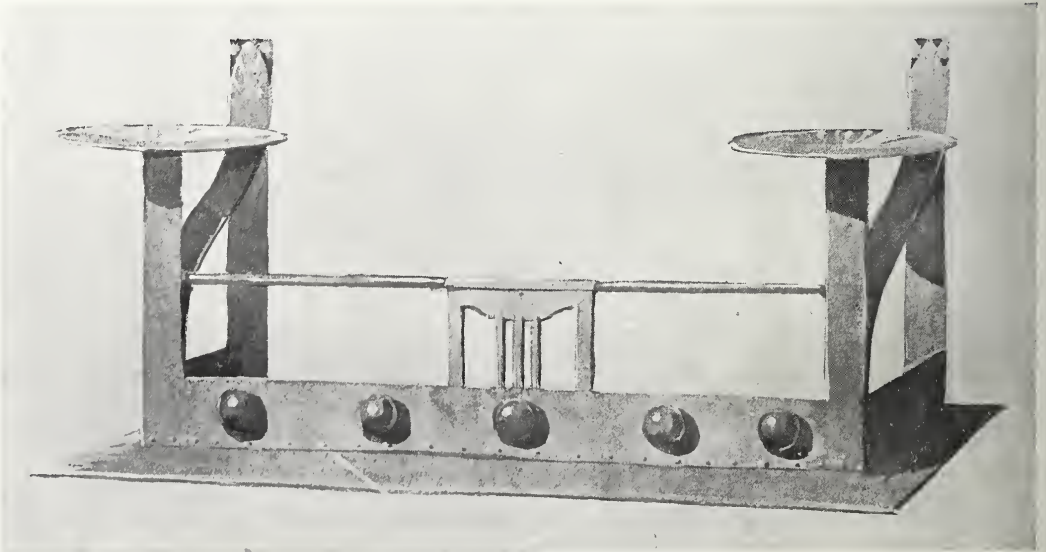


Copper and brass fender in beaten and pierced work

THE CRAFTSMAN



Wall lantern for large hall



Fender in copper and steel

ENGLISH INTERIOR DECORATION



Electric ceiling fitting in pierced and beaten copper

which adapts the piece for use in large rooms or assembly places. It is, perhaps, the least attractive of the examples illustrated, but it has yet its uses which could be served by none of the others.

The fourth picture represents a pendent lantern which may be arranged for electric lights, or for the consumption of gas, or oil. Its framework may be made from either brass, copper, or yet a combination of these two metals. It is glazed with panes of clear plate, having thick beveled edges. Like the preceding examples, this lantern has something which savors of sea service, something compact and strong which announces resistance. But it is yet far from being crude, and the eye returns repeatedly to it as a pleasing design; owing no doubt to the tower-like effect made by the cylindrical body and conical roof.

The fifth picture shows a lantern suspended by a chain from a metal tongue, itself projecting from a wall plaque; the entire metal work being executed in copper. In this instance, the object of the artist has been to produce an undisguised structural design, but it would appear that he might have reached this result, without the great

loss of grace and pleasing quality which he has sustained in his effort. A softening, or, on the contrary, an emphasis of line, a slight reminiscence of the old lanterns now and again seen in some obscure court or passageway of continental towns, would have relieved the poverty of the design, which makes the piece a simple contrivance, instead of a necessary article,

uniting beauty with serviceable qualities.

The final illustration is that of a fender in copper and steel, at either end of which there are uprights, supporting circular bosses, suggested by the "hob" found at the side of old chimney pieces, and intended



Lantern adaptable to use of electricity, gas, or oil

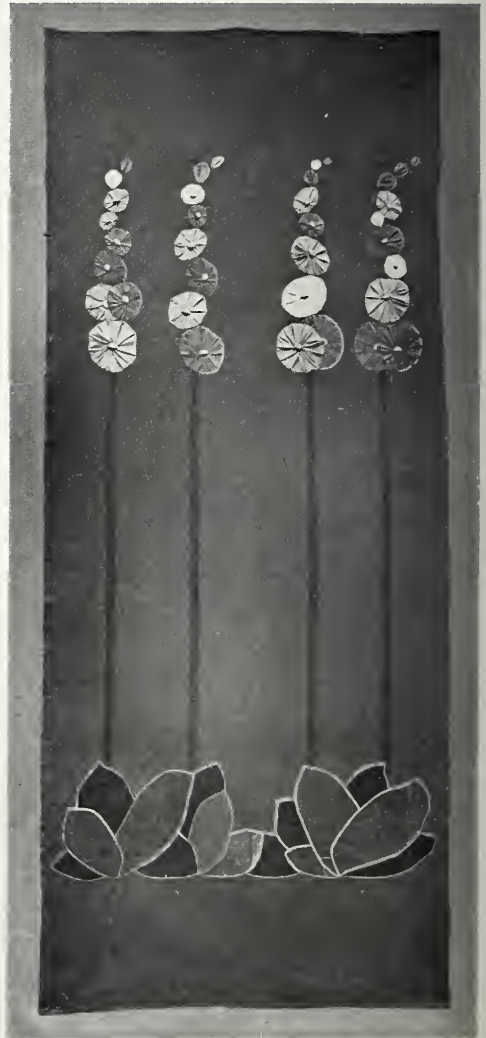
THE CRAFTSMAN



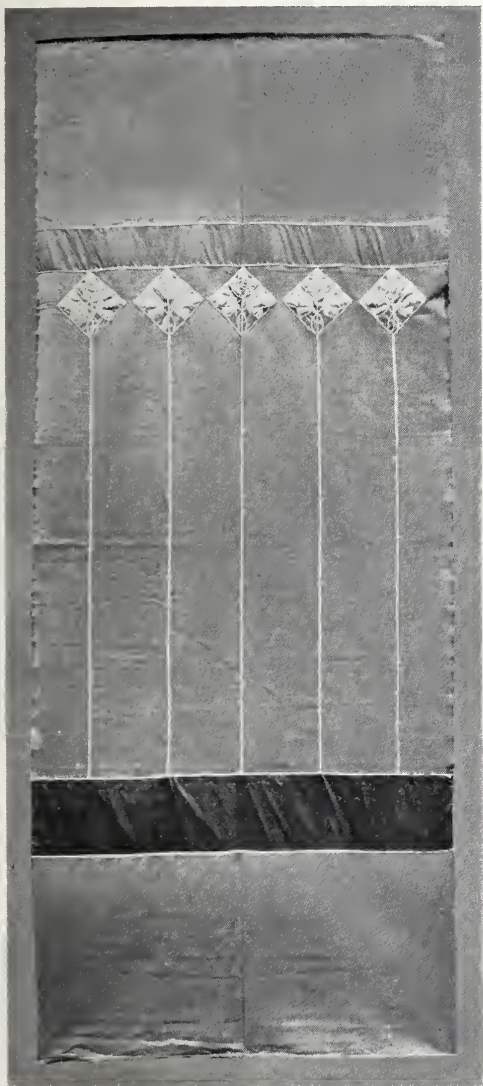
for the reception of a teapot or any other small article to be kept warm. As in the fourth example, the design is without ornamental or softening lines; a slight decorative effect being afforded by the contrast of

the color and sheen peculiar to the two metals.

THE examples of needlework here offered, with the exception of the first piece, have a character suggestive of designs in stained glass. This is due to the *appliqué*, of which the “couching” thread may be compared with the leadline.



ENGLISH INTERIOR DECORATION



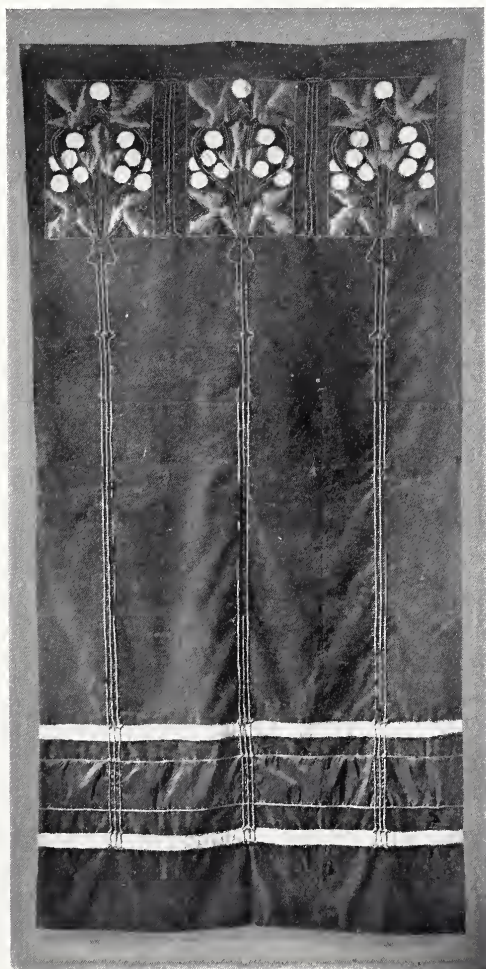
The designs are largely floral, the one exception residing in the upper border of the first curtain, which is distinctively an embroidery pattern.

The first example is a curtain of red tapestry, with ornament in dull purple and gold.

The second curtain is made from a dark velvet fabric, upon which a conventional floral pattern, enclosed in diamond-shaped

figures, appears in pale green and old rose.

The third design shows a plant-form with flowers suggestive of those of the mal-low family. The very long, slender stalks rise from a base of leaves, arranged skillfully as to "lights and darks." Upon examination, the pleasing and unusual effect of this design will be recognized as owing to non-symmetrical arrangement. The pattern is wrought upon a low-toned tapestry in dull violet and peach color; the fabric of the *appliqué* being silk velvet.



THE CRAFTSMAN

The fourth and last example is a pleasing and rich design, quite like that of a window set with "jewels" of opalescent glass. The curtain material is here of a soft green velvet, upon which the design in blue and white applied silk shows effectively. The "couching" and vertical lines are done with green silk cord of a much lighter and livelier shade than that of the velvet background.

NOTE

THE Editors of the Craftsman regret to announce that the competition opened by them several months since in the hope to gain a suitable designation for the collective product of the Craftsman Workshops, has not been altogether successful. A brochure published in December, 1903, entitled "Name this Child," beside containing the terms of the competition, described the evolution of the style prevailing throughout the Workshops, whether displayed in the cabinet-making, the metal work, or in the decoration of fabrics.

It was believed that, fortified by the facts as stated in the brochure, some one, or several of the contestants might coin a name which should be distinctive, suggestive, inclusive and euphonic. It seemed not too much to expect that the intelligence and practical sense which, in several cases, have invented such happy names for American products, might here be exerted with equal success.

The first returns were disappointing, but as the time allotted to the contestants was not a short one, it was hoped that better results might follow.

But certain faults detected in the first

names offered, continued to appear in those which were submitted later. In many instances, the word coinage displayed originality, learning and research; but among the large number of names proposed, no single one possessed that fitness and terseness which are instantly recognized by the ear as the properties of an inclusive name, perfectly adapted to the thing described by it, and beyond which it is not necessary to seek. The general failing would be, perhaps, best indicated by saying that the work had an amateur quality which detracted from its availability.

In an age of specialists like our century, each art, however restricted its scope, has a *technique* of its own. In the absence of the skill of handling, the best thought remains sterile. Adequate treatment is a first necessity. It is to be regretted that no thoroughly practiced eye and ear worked upon the good material collated in the interests of the Craftsman name contest, which the Editors are reluctantly forced to declare closed; no coined word having been submitted which fulfills the requirements demanded.

TENDENCIES OBSERVED IN THE MAGAZINES

IT is said that in immaterial as well as material things, the public creates the demand; that the makers of works of art, music, literature, and playwrights do but furnish the supply, as the tradesman brings his provisions to the door of the consumer; that the public chooses what it wants, pays a price and goes its way, to digest, wear out, and return for more.

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But, alas, there is a difference between mind and matter, which the many, for want of time, attention, or intelligence, fail to perceive. The things which can be seen, touched, or tasted, are judged with comparative ease. The food product deteriorated by cold storage, the fabric which has been maltreated in loom or laboratory, is recognized and rejected; while the things supplied for mental necessities or gratification are received by the masses without examination, simply because the recipients have not established for themselves principles according to which such examination could be conducted.

The responsibility, therefore, is heavy upon those who furnish the supplies of art and literature to the people,—to the masses whose critical faculties lie either wholly undeveloped, or are still in process of formation. The intellectual *élite*, like the rich, can care for themselves; but the multitude must be protected and directed, to the furtherance of the mental and aesthetic progress of those who constitute the very fibre of our nation.

This is not the place in which to arraign the cheap and worthless picture, the “catchy” comic opera, the “yellow journal;” but warning and counsel, inspired by certain tendencies observed in recent issues of many magazines will not be here out of place,—especially as the words of censure spoken will be uttered in that spirit of sincerity and friendship which, among companions, is productive of good results.

This censure can not, of course, be extended to the oldest and most solid of our periodicals, whose volumes in long rows upon the shelves of our public libraries serve the student of American history, poli-

tics and art, as no other form of literature is able to do; since events and movements are there recorded, as it were, by eye-witnesses. These magazines have not changed; they have simply broadened the field of their activity, and we have only to ask that, as they were for our fathers, so they may be for us.

Beside these older periodicals, there are others of later establishment, more restricted in their appeal, more technical in character, which fill a real public need and do admirable work: aiding the specialist in the arts, the sciences and the crafts by acting, so to speak, as the clearing-houses of thought: informing the remote student or worker of the current value of the newest phases of art, the latest discoveries, processes and inventions; teaching him what is sterling, what is debatable, and what is spurious, doing all in their power to render impossible the isolation of their readers,—who may be regarded as their pupils,—and serving to prevent their segregation into local groups, believing themselves to be accomplished, perfect and worthy of imitation beyond their similars in other sections and of other nationalities.

But it is unfortunate that all the magazines of the country can not be included in the two classes already defined. There is a large number of others professing to popularize knowledge, and to afford useful, interesting information at a trifling cost. That this aim is a possible and practical one was proven long ago by such publications as the *British Penny Magazine*, in which good writing, accurate statements, a wide choice of subjects, clear typography and illustrations excellent of their class and for the time at which they were produced, com-

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prised an ideal whole. But in these cases the publishers based "a reasonable and lively hope" of financial success upon their own integrity toward the public, the practical wisdom of their policy, and the ability of the writers whom they employed.

It is all otherwise with numerous American magazines of to-day, which are controlled by those who bring to their work no adequate sense of duty, and whose pages are filled with the work of writers, ill-equipped for their task as to facts, literary *technique*, or both these prime necessities, yet struggling to express themselves publicly, either because they must boil their pot, or because of personal vanity. Furthermore, times and conditions have rapidly changed and the new order of things is not understood by many persons of sincerity and good will whose desire is to serve the public. The lesser periodicals teem with articles upon various branches of art, written largely by women. Many of these, crude and undigested, are composed in the old narrative style; they contain no criticism and no useful information, except such as may be derived from ill-marshaled facts. Narrative has had its day and served its purpose. Critical knowledge is now that for which the masses hunger and thirst, although they but faintly recognize their own necessities. It is not enough to display to them a fortuitous collection of pictures, statues, or of other objects of art, and to comment upon the same with quotations from poets and dreamy critics. It is the duty of the well-instructed (and none others should be given public utterance) to devote themselves to the formation of a public, able to distinguish between the false and the true

in art and literature; able, also, to enjoy intelligently the world of Nature which so prodigally scatters its marvels about us.

As examples of the best to be found in recent periodical literature, designed for popular instruction, may be mentioned Harry Fenn's "Insect Commonwealths" and Henry Smith Williamson's "History of the Alphabet," both of which articles appeared in the March number of Harper's.

Nor can too much praise be given to the enlightening spirit which radiates from the discussion of the "Future of the Latin Races," contained in the March issue of that excellent monthly, *The Contemporary Review*.

Among the magazines of more or less restricted field, *The Booklover's*, *Country Life* and *The Rudder* offer no single article which has not a reason for existence, as well as for its entrance into the pages which it occupies.

Finally, if we examine the mass of fiction published in periodicals during the month just ended, we find much to praise as containing educative quality in both subject and treatment; much to condemn also as offering false standards, and favoring certain tendencies of American life which should be either discountenanced or ignored. For we can not deny that the magazine is become a power, a formative influence in our country. It is therefore a worthy effort to make it a clean mirror of every-day thought. But the mirror should be so held that it catches only the reflection of the symmetrical and the normal, whose qualities and beauties should be explained by the competent and the sincere alone.

CHIPS FROM THE CRAFTSMAN WORKSHOPS.

THE month of April with its showers piercing to the root of drought and sterility, will bring back once more the divine green of the world.

The spring festival, observed since time immemorial, and given a new significance by the Church, approaches its celebration. It is a time of renewal, when Nature shows the example of activity: when the craftsmen of the earth and the air set themselves to the practice of the first arts: delving in the soil, and constructing habitations. These small folk, deprived of speech, and none of them "possessing the upright spine whereby they may look upon the stars," yet constitute models for man. They expend no useless effort. They supply their wants. They enjoy the best gifts of Nature, expressing their contentment and delight by acts as eloquent as speech. They profit to the fullest by the lesson of the period. It is for human workers to imitate their industry and effectiveness: to study the great example of economy and result offered by the month whose name signifies *to open*.

BOOK REVIEWS.

THE fifteenth century Morality, "Everyman," which for two seasons has held the stage in the United States, has now been edited and published, together with an introduction scholarly enough to deserve the name of a thesis. The introduction, if carefully read by one previously ignorant of the his-

tory of the mediaeval drama, will vitalize the play for him, and give dignity to many details of the staging and acting which at first appear to him as childish. The criticism occupies one-half of the volume, the remainder of which is given to the text, illustrations and notes: the first named being reproduced in the spelling appropriate to the period of the play. This book can not be too highly recommended as a work accomplished in the interests of public instruction. It should be carefully studied, and the task will not be difficult, since the volume is most attractive, with its parchment cover, on which appears the portrait in costume of the beautiful woman who so adequately played the title rôle. ["Everyman, A Morality Play," edited, with an introduction by Montrose J. Moses. New York: J. F. Taylor & Co. Illustrated; 69 pages; price, \$1.00.]

"WHITMAN'S IDEAL DEMOCRACY" is the title of a small book containing the record and the expression of a singularly elevated life. It is a collection of short essays upon certain aspects of the thought of Whitman, Thoreau, Shelley and Edward Carpenter, written by a woman whose talent for the discussion of social and economic questions was undoubted, and whose convictions were unflinching. The story of the author's life as related by her editor, Miss Tufts, is one of inspiring latter-day martyrdom, intense in interest and satisfying as an example of devotion to duty and friends. Both the biography and the essays deserve to be read with care, as they contain a real message to the world. ["Whitman's Ideal Democracy and other Writings," by Helena Born, with a biography by the editor, Helen Tufts.

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Boston, Mass.: The Everett Press. Size, 7x5½ inches; pages, 88; price, \$1.00.]

"SONGS OF CONTENT" is the name given to a few hundred verses selected from the literary work of a young graduate of the University of California, who met death by accident some two years since. The young poet was an advanced student in the natural sciences, as well as an enthusiastic lover of English literature historically considered. But strange to say, it was not the pastoral nature-loving qualities of the English masters from Chaucer to Wordsworth which alone attracted him. In his 'prentice work he revealed an equal admiration for philosophical poets, like Fitzgerald and Browning, for fantasists like our American Poe, for society troubadours, like Austin Dobson. Gradually, however, he attained a distinctive style, and his early death may have robbed our literature of the fulfilment of a bright promise.

[Songs of Content, by the late Ralph Erwin Gibbs. Published under the auspices of the English Club and the Literary Magazines of the University of California,

and edited with an introduction by Charles Mills Gayley. San Francisco; Paul Elder & Company; size 8x5¼ inches; pages 82; price \$1.00.]

"HOME MECHANICS FOR AMATEURS" is a book just written by a noted amateur experimentalist. It is a practical work giving minute, specific directions for the different steps of the processes and methods which it advocates. It will undoubtedly find a large number of readers, since "Yankee Invention," that old-time "faculty," which added so much to the comfort of life and the wealth of the country, has not been wholly lost in the evolution of the American. Separate chapters are devoted to wood-working; the making of household ornaments; metal spinning and silver working; the making and running of small engines; telescopes, microscopes and meteorological instruments; electrical apparatus, including the making of a furnace. ["Home Mechanics for Amateurs," by George M. Hopkins. New York: Munn & Co. Size, 8¼x6 inches; 370 pages; 320 illustrations; price, \$1.50 postpaid.]





Berlin: Sieges-Allee (Avenue of Victory) in the Thiergarten;
Statue of the Margrave Otto IV (1266-1308), with herma-busts of two of his contemporaries

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PARKS. BY H. K. BUSH-BROWN.

IF you hand a piece of pottery from the ruins of some pre-historic race to a skilled anthropologist he will tell you the degree of civilization attained by the race of men who made it.

In a corresponding way, the parks of any given city will demonstrate the degree of advancement attained by that municipality.

The parks of Europe are the heritage of the people from the monarchical system and are not well distributed, nor do they meet all the requirements of modern city life.

In this country, they are frequently the heritage from the dead, like Washington Square, which was originally a Potter's Field, or else the appropriation of private land owners' parks, like Union Square, which was originally reserved as Gramercy park still is.

The creating of new parks for the *people* is the development of the present age; the outcome of an intelligent understanding of the needs of urban life, and we may safely say that the growth of this idea is only fairly begun.

Whether or not we are proud of our ancestors who lived in trees, this much is certain, that the chief delight of man is found in sylvan glades. If he is city bred, this is more necessary to his being. Take just one of our ills of life, consumption: it has at last been proven beyond controversy that its antidote is fresh air and forest life. Admitting then, as we must, that the closer we mass human beings, the greater the death

rate, then it must follow that the way to correct this evil is to add more living room to our cities by means of parks so distributed as to invigorate all human beings who, from the necessities of life, must dwell in the cities.

Then we may safely say (water and drainage provided) that the health rate of a city is in proportion to the completeness of the park system.

This being allowed as a truism, it naturally follows that the desirability as a place of residence of any city is dependent on the character of its parks.

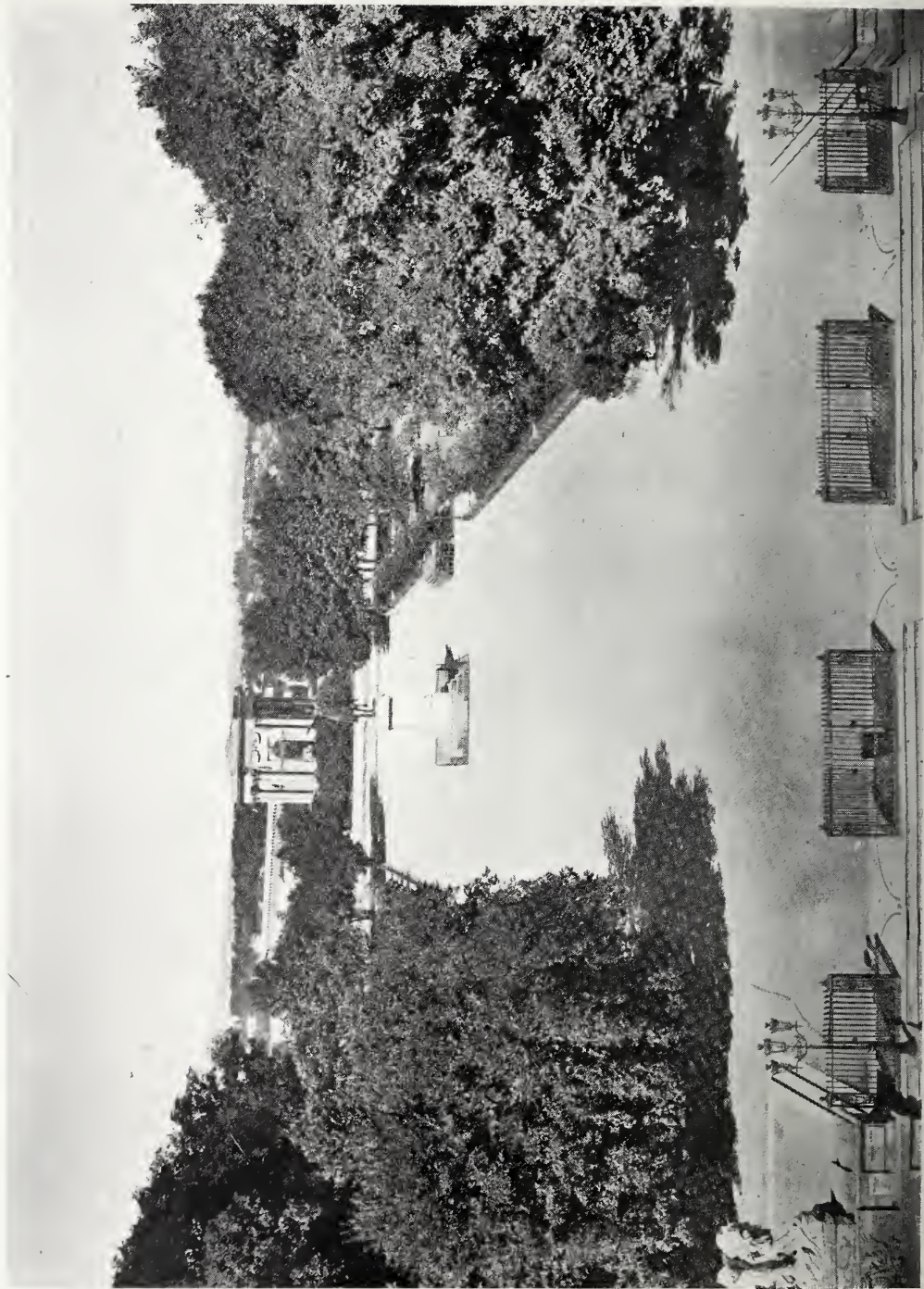
Parks, of course, are an adjunct of the residence portion of a city: they are for the recreation of its citizens. If it be desired to reserve a certain section of a city for residence purposes, there is nothing which so thoroughly dominates the situation as a park.

The growth of a business section is by accretion; every new member of the fraternity of business establishes himself as near to the center as possible; the next one crowds close to him, and so on.

This growth goes on until it reaches a park, then it turns, goes around, or jumps over it,—temporarily, at least.

Take, for instance, the march of business up Broadway, New York, until it came against the defender of houses, Union Square. The marchers swerved and turned into Fourteenth Street temporarily, and then up Sixth Avenue.

When the rush became more pressing, they returned and took Union Square by



Montpellier (Department of l'Hérault, France): the Peyrou Garden

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assault and simultaneously moved up Broadway and Fifth Avenue, until they encountered the intrenchments of Madison Square. Again they wavered and turned west into Twenty-third Street.

But at Madison Square, Broadway only skirts the park, and the onward progress was not much checked; yet the north side of Madison Square is still a residence section.

Washington Square has similarly dominated its neighborhood, preventing business crossing it from the downtown district, and preserving lower Fifth Avenue and its neighboring streets as a staid and respectable residential section.

In like manner, Boston Common and the Public Gardens have kept the business of that city so imprisoned that Tremont and Washington Streets, near Winter, are as much the business center as they were two generations ago. Very cautiously business has crept around the Common through Boylston street, as far as the Public Library, while Washington Street has carried off the main flow of the stream of business development.

A small city has grown up in Central New York beside a railroad, which, on entering the town, crosses a wide river. The original business street was parallel to the river and very near it. At right angles to it and parallel with the railway was laid out a fine broad street, intended as the principal business thoroughfare, and named Main Street. But the projectors thwarted it for that purpose by throwing a somewhat extensive park across the street, flanking it by two churches. Business never has and never can enter it, and it has found other means of growth in that direction, at considerable inconvenience to all citizens of the town.

This, however, is trenching on the subject of city plan, which is not my theme. But I think that I have shown how parks protect a neighborhood from the inroads of business interests.

Having seen what parks do for a city, let us turn to inquire what they do for the citizens.

I have said in my introduction that the health of a city is in proportion to the completeness of its park system.

Before going farther, let us admit as an axiom that all human, as well as other animate, effort is toward the reproduction of the species, directly or indirectly.

Some may argue themselves into the belief that they live for pleasure, or fame, or art, or science, but that is only a means, and the end of all effort is the propagation and rearing of children.

Now this being so, then we have only just begun to provide for the most important function of city life.

From the child's point of view, the city is the worst possible place in which to begin an existence, and the city fathers, until this generation, have done very little to make it any better. So much is now realized of the value of small parks that recently some have been created by tearing down a whole block of buildings in some of our cities at a cost of from five hundred thousand to one million dollars.

Think of it, not as a waste of money, but what a sacrifice for lack of knowledge or foresight, when it might have been attained at a nominal cost, had it been done in time!

Truly, by experience do we learn, and the next generation will know that every town, no matter how small, should provide for its growth by having a scientific and

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Boulogne-sur-Mer: New park near old fortifications

artistic plan according to which to develop; wherein the parks and parkways will be provided for, at the same time that streets are laid out.

Landscape gardeners formerly regarded a park as created almost entirely to please the aesthetic sense, by being kept pretty to look at. The only one way to attain that result was to keep the children off the grass.

Now if we stand by our axiom, we must allow that to rear healthy children is more desirable than to have luxuriant grass, or flowers, or shrubs, or trees.

Our parks are first, last, and all the time for the purpose of helping us to rear healthy children.

If they tread out all the grass, by that

very action do they demonstrate the need of more parks.

As an example of what children need, let us turn to Steward Park in New York, of which the first cost was more than a half million dollars. An eminent architect was called to design it. Did he ask what the park was to be used for? No! not at all. He took for his model a pretty little park of Paris, made for the ladies of a degenerate French Court to walk in.

He dug a great square hole in the middle of it, at the bottom of which he had a rectangular sheet of water, supposed to be clear and limpid, but usually muddy; at the end of it was an architectural screen which shut off nothing and which supports nothing. A

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very pretty artistic effect, very much admired by the few who know about these things, that have chanced to see it. A great success, they say. But how about the children? What did they do with it? Aside from the pleasure of occasionally falling into the water, their only source of amusement was in sliding down the slope leading to it, until they wore the ground bare of grass. After long persuasion, one small end of this park has been set aside as a children's playground, provided with swings and other similar appliances. There, they allow no grass to grow under their feet, bless their little hearts! and, perhaps, they will thus gather energy enough to hold to this old maxim all their lives. From the time a child is born until he is grown, his body is in constant motion during his waking hours. It is as necessary to his development as to have air to breathe. He is perpetually trying to see what he can do with his multitude of muscles.

The streets are not suitable playgrounds, and, moreover, it is against the law to play there. As children must play, the only possibility of enjoyment is to defy the law and the policeman. The moral effect of this is very bad, as the first thing a child learns from its older associates is that the "cop" is his worst enemy. It is my opinion that this one needless cause of antagonism is more productive of criminals than any other single element. I say needless, for if we had a sufficiency of playgrounds for all the children, this influence would be reversed. So, not only are parks needed to insure healthy bodies for our children, but also to develop and strengthen their morals.

Admitting, then, the great importance of children's playgrounds, the only other thing

to be considered is the accessibility of those places for muscle and moral growth.

It becomes evident that no child should need to walk more than five minutes from his home to find a playground. Car-fares are entirely out of the question for the mass of humanity. It imposes too much on the mothers to look after the family duties, and have the family playground more than five minutes away.

The connection of small parks with larger ones by parkways or boulevards is most important, wherever it may be attained; so that the whole city becomes accessible through them to the big lawns and sylvan glens. These are the revivifying lungs from which streams of purity are forced along the city's arteries.

Extending the connection a little farther, we arrive at the suburban parks, the importance of which is being realized, none too soon. When we learn that twenty thousand persons go in one day to Blue Hill Park, near Boston, we realize a little what the newly created Palisade Park and Stony Point Battlefield Park will be to New York in the near future.

One-third of our population lives in the cities and big towns. The children of one-half of this number, we may assume, have a sufficiency of playgrounds. Then, we have as a result about fifteen per cent. of our children insufficiently supplied with God's air and sunshine, and, in consequence, growing up deficient in physical development, mental and moral tone. Is not this a menace to the States of sufficient importance to call forth the united effort of all citizens, not only those who dwell in the cities, but also those who know the city only through an occasional visit.



Potsdam: Park of Sans Souci: The Castle in perspective

Let us now turn from this consideration of parks as part of the daily life of the people, and take up their relation to public life and public buildings.

The importance of surrounding space is usually recognized for the one building of every town, the City Hall. But how about post-offices, schools, the semi-public buildings, the railway stations, churches and hospitals?

It frequently happens in our large cities that the post-office building is so situated and arranged that most of the work in the service is done under artificial light.

Is it quite fair to the employee to ask him to serve always in such surroundings? It is impossible to overcome all the objections

that could be raised on this score; yet the Government is sufficiently provided with means greatly to increase the light- and air-space about the large post-offices: a measure which will benefit not only the employees, but also the citizens who require to go to the buildings.

The modern public schools are now so well planned that little else could be desired, except more space about them.

Some of the playgrounds suggested in the earlier pages of this article may well be made part of, or adjuncts to, the school buildings, to the mutual benefit of both; and a little greenness of grass or trees would greatly aid in giving a dignified character to the school, which would influence for good

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the growing children. To dwell on the importance of the additional light and air for them seems scarcely necessary in this place.

Setting aside the churches and hospitals as absolutely requiring open space surrounding them, let us consider for a moment the general inaccessibility of the large railway stations of this country. This characteristic is so general as to suggest some legislation, perhaps of a character to provide the open spaces through the coöperation of the city authorities and the railways. At all events, as a matter of public utility something should be imposed as obligatory.

How these subjects are treated in Europe may be best understood by the accompanying illustrations.

The desirability of Riverside Park, on account of its water-front benefits, is so well appreciated now, and the excessive cost of similar artificial treatments is so great, that the recreation pier is the outgrowth of these conditions and cannot be too much encouraged. The double-decking of the adjacent land has been suggested, and I believe that hanging gardens of the kind would be a very practical feature of river fronts, where only low buildings are needed for commerce.

Leaving now these subjects to the tender mercies of our citizens and to aldermanic care, let us look at our parks and parkways from the purely artistic side!

Picture to ourselves a man dressed in rags, unkempt, and with sorrowing mien. His walk and whole bearing are apologetic and lack self-respect. Contrast with him a man well dressed! How like a king he walks; all things are possible to him. Would it not be fair to make this same contrast between a well-parked and clean city, and one dirty and lacking parks? May I not go

farther and plead that we must have first a clean and well-aired city, before we can expect any higher average of citizenship?

Does not the condition of a city or any part of it, have the same subtle influence upon its inhabitants, as do good clothes or rags upon the wearer of them?

Are we not as much morally bound to an ideal as a community, as we are to a similar ideal as individuals?

We wear good garments, because we love the body which they clothe. We build a beautiful house to supply our daily physical, mental and moral wants. If this be true of our own house and dooryard, how much more true is it of the city of which they may form a part? The home is the center and unit of civilization, and the city is but the aggregate of many units. The morals of a community are not higher than the average of the aggregate units; so the beauty of a city is not greater than the average of its several parts. In its broadest sense, what is a benefit to one is a help to all, and what is a detriment to one is a menace to all. Civic pride, then, is that virtue which is born of a community of interest, and it is something more than the mere acknowledgment of the brotherhood of man.

A whole chapter might be written on the intrinsic, or investment value of parks, but that is a subject by itself which I will leave to others, closing with a quotation from the last annual address of the President of the Out-door Park and Art Association, Mr. Clinton Rogers Woodruff:

“That our development may be harmonious, it behooves us to look about us and take counsel as to immediate needs and future policy. One essential that confronts us at the very outset is the need for a full

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Nürnberg: Sunken garden; portion of the park at the old wall

realization of the immensely important part which urban communities must play in the upbuilding of the national character and the development of the world. It seems trite to make such a point; but experience teaches that, no matter how trite it may be to the average intelligent man, we are far from acting upon a realization of its truth and importance. Cities have become the centers of influence. They are determining our destinies. As they rise or fall, so will our country rise or fall; and yet, notwithstanding this fact, this gravely and portentously important fact, what are we doing to make the city a worthy influence? In our universities and other educational institutions we have courses in engineering, in social and

political science, in architecture, in the various arts and sciences, but what one offers courses in city-making or in citizen-making?

“‘As a man thinketh in his heart, so is he.’ This is eternally true, and has a special application to our present theme. We might appropriately paraphrase it and say ‘as a citizen thinketh in his heart, so will he act.’ We cannot expect to make an artistic whole of our city, unless those concerned in its welfare have artistic inclinations. We cannot expect a public-spirited administration of affairs where the constituency is sordid and self-centered.

“A beautiful city can no more be successfully imposed from without, than a good character can be so imposed upon an indi-

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vidual. A beautiful city and a beautiful public life must be the manifestation of the right spirit within. Therefore, it is primarily incumbent upon all who may be interested to strive first for a cultivation of the popular taste in the matter of art and artistic development.

"I cannot unreservedly subscribe to the sentiment: 'To make us love our city, we must make our city lovely.' I, for one, believe that we shall make our city lovely, because we love it. Adornment, adulation, care and attention are preceded by and are the outcome of love, although it must be admitted that much of the forward movement in civilization is due to the reciprocal action of the progressive forces. As we grow in knowledge and grace, we reflect it in our public life; as our public life advances, it is reflected in higher personal standards.

"Lovers of improvement must utilize every opportunity to advance the cause. They must strive through their own indi-

vidual efforts to make the world a better place to live in. They must ever stand ready to coöperate with others to the same end. They must realize as Lord Chesterfield wrote, nearly two centuries ago: 'Character must be kept bright as well as clean.'

"Sidney Webb in his famous London programme said: 'The greatest need of the metropolis, it may be suggested, is the growth among its citizens of a greater sense of common life. That municipal patriotism which once marked the free cities of Italy, and which is already to be found in our own provincial towns, can, perhaps, best be developed in London by a steady expansion of the sphere of civic, as compared with individual action.'

"We, too, may say that what we need most of all in America, if we are to achieve our ideals and realize our destiny, is a greater sense of common life. All that has been mentioned herein has had this view. The days of the isolated and solitary life are



Dresden: Ascent to the Brühlchen Terrace

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over. We are living in the era of coöperative activity. This, to be of the highest good and greatest value, must make for a sense of common life.

“‘A more beautiful America.’ What greater aim or ideal can anyone have? It fills our hearts and minds with high resolves and noble ambitions and the awakening we are now witnessing everywhere about us is making mightily for its early and complete fulfillment.”

“A more beautiful America.” How can that be attained more efficiently than by a perfect park system? and in attaining this end we also give urban humanity a better opportunity for a more perfectly balanced human development: an opportunity which is now denied it through the oversight or the neglect of our leaders of men. Only by bettering conditions can we hope to attain the result.

EDITOR'S NOTE.

THE illustrations accompanying Mr. Bush-Brown's article are so attractive in themselves, and, in one or two instances, so unusual, that a word of comment and explanation may not be here out of place.

A detail from the Sieges-Allee, Berlin, which serves as the frontispiece, is especially interesting. This broad avenue, planned by the present Emperor, to commemorate the glories of Prussia, extends southward from the Königsplatz through the eastern portion of the Thiergarten. While the Sieges-Säule (Triumphal Column) in the square itself celebrates the external triumphs of

Prussia, the Sieges-Allee symbolizes rather the development of constitutional power. Along the course of this avenue rise thirty-two statues of the most famous and worthy rulers of the country; beginning with the Margrave Otto the Bear (twelfth century), and ending with the king of Prussia, who, in 1870, was created emperor.

The statues are placed on either side of the Avenue: all being treated in the manner of the one here illustrated: each ruler appearing flanked by herma-busts of his famous contemporaries. The expense of this important enterprise was defrayed from the private purse of the Emperor. Thus the Sieges-Allee stands as, perhaps, the best modern example of a judicious expenditure of royal revenue for the benefit of a people.

Another illustration, rarely found in magazine literature, is that of the Peyrou Garden, in the old university town of Montpellier, southern France. The Peyrou is a magnificent expanse of lawn, perfectly level, planted with trees, surrounded with balustrades, and raised four metres above another promenade ornamented with a covered walk, which is connected with it. A flight of steps leads to the upper lawn, which is entered through a grill. In the center rises an equestrian statue of Louis XIV. The end opposite the grilled entrance, is occupied by a water tower, elevated upon an artificial mound and constructed in the form of a six-faced rotunda, with finely sculptured columns. The interior of the structure, circular and having a vaulted ceiling, contains a fountain from which the water flows in a sheet, and afterward falls in cascades upon rocks which carry it into an outside basin.

THE TOWN BEAUTIFUL

THE TOWN BEAUTIFUL. BY SUSAN F. STONE.

WHEN the wall at Jerusalem "was down and its gates burned," we remember how wisely Nehemiah rebuilt it:

that every man was commanded to help on the work and "repair it over against his own house or home." So, in village or town improvement, if the owner of each home could be prevailed upon to beautify its surroundings, most pleasing would be the result. How best to bring the matter to these homes, how to interest the inmates and arouse the "spirit of improvement" for all time, is a question which every town must answer for itself. The plan of offering prizes for the best kept yards, and to children in the schools, has proved most advantageous in many places, as through the aid of the children the interest of the parents is awakened. For, as ever, "a child's hand shall lead them."

In the New England States, much has been effected by "Improvement Associations"; the members coming from the number of the relatively few, who have a love for "home-like homes" and well kept and beautiful residence streets. The crying need of such associations is felt in the West, and we shall hail the day with joy when a new spirit shall be infused into our home surroundings, resulting in the improvement of our streets and public parks.

Excellent results have been accomplished in Dayton, Ohio. In the factory quarter, called "Slidertown," five or six years ago, some of the factory people began to clean their yards, and to plant a few vines and

flower seeds. The work was noticed and prizes were offered which caused the transformation not only of the factory quarter, but that of the entire city as well. The late Mr. Frederick Law Olmsted, walking along the streets of this quarter, declared that, considering the size of the lots, it was the most beautiful street he had ever seen.

After the prizes had been offered and the results noted, the "South Park Improvement Association" was formed. Its members pledged themselves to set an example by keeping their own lawns in order and by planting flowers and vines. As a further incentive, the company which offered the original money prizes, gave the children who attended the factory Sunday school, packages of seeds as prizes for good work in the school. A little later, arrangements were made by this Improvement Association to obtain, at wholesale prices, trees, bulbs, shrubs and flowers seeds for the people wishing them. Some persons did not compete, because their lots were too small and narrow; but they were assured that a man living upon a thirty foot lot had an equal chance of winning a prize with the man having one hundred feet frontage. A few object lessons were necessary, before the people, whose places were small, were persuaded to take an active part and interest in the competition. One well kept lot, with flowers and vine-covered fence, influenced the entire row: the pride of the people led them to improve their surroundings. Rivalry between householders, for winning the money prizes offered, also spread to an astonishing extent, and the excitement was great on the day of the award, when thousands were attracted to the place of the decision. The effect of

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this organized effort upon the city of Dayton has been summed up under five heads, as follows:

I. The Improvement Association has greatly increased the value of real estate without appreciable expense to anyone.

II. It has improved the standard of living among the people of the district.

III. It has started many boys in habits of industry and thrift, who might otherwise have acquired nothing more valuable than the cigarette habit.

IV. It has made unsightly and unwholesome surroundings beautiful and attractive, thus increasing the happiness of the people.

V. Indirectly it has affected the city government, which has maintained clean streets and well kept pavements to correspond with the other surroundings.

IN anticipation of the meeting of the Democratic National Committee at Kansas City in 1900, the leading newspapers of the town offered prizes for the best kept lawn. The Street Car Company and the Asphalt Company also offered prizes: among which was one for the best lawn kept by children of sixteen years or under. A department store instituted a competition for the best and most artistic bed of foliage plants upon a private lawn. A prize for the neatest vacant lots and prizes for the neatest back yards were also among the list. There were in all forty-eight prizes, amounting to more than \$2,000. A dry goods firm gave away flower seeds, thus gaining valuable advertising. Farmers in the vicinity stripped their meadows, in order to supply the demand for sod. A prize for the neatest garden was won by an aged

negro woman. Prizes were given to schools for the best kept school yards. The beautifying of home surroundings occasioned the need of repairs to buildings and fences, and thus carpenters and house painters were benefited.

Lyman Abbott tells us that "the city ought to be treated as a unit." The ugliness of the majority of American cities is the first thing which strikes a foreigner. The ugliness is not only offensive to the eye, but it is repellent to the soul. Its influence upon education is disastrous to the last degree. Men need beauty precisely as they need fresh air and clear skies. To condemn them to live among ugly surroundings, under skies blackened with smoke, is to deaden their sensibility to the beautiful and to rob their lives of one great element of interest and dignity. For this reason, as the advance guard of a possible reformation which can not be brought about by the enthusiasm of a few artists, or the coöperation of a few capitalists, but which must be accomplished by the enthusiasm of the whole populace, the experiment of the Municipal Art League of Chicago will have national interest and importance. This League hopes to expend large sums of money in enriching the many public buildings with mural paintings; to adorn open spaces and parks with abundance of good sculpture; to urge upon elevated railroads the necessity of providing artistic stations; to secure beauty in all details of advertising signs and of street fittings. This is a noble scheme, and if it can be successfully carried out, it will not only reflect high honor upon Chicago, but will place it among the most beautiful cities of the country.

Dr. Abbott further states: "The unity of

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design which pervades Paris is there carried farther than will ever be acceptable in any American city. But, unless our cities are to degenerate into a confusion of architectural oddities, eccentricities and irregularities, some unity and coherence must be secured."

Under the title of "Village Parks," Professor Budd, of Ames, Iowa, writes as follows: "The center should have its fine shade trees (not in rows), and a public platform, for public celebrations, picnics, etc., with a wagon road around it, not far from the borders of the square. Between this road and the central shade trees, no trees should be planted. Well-kept sod and well-pruned groups of shrubs should occupy this space, with the central trees as a far background. Outside this road, next to the streets, should be groups of evergreens to hide undesirable views, with grass and shrubs in groups, where the view is most desirable. These small shady retreats are common in European cities, and are now frequent in cities east of the Lakes.

"In planting trees, those subject to leaf injury in summer or winter, those liable to die during our test winters, should be avoided; also, shrubs and trees of doubtful hardiness."

Prior to any movement toward the improvement of the site, a competent landscape gardener should be employed, to lay out in *detail*, every part of the grounds. If available funds only permit laying out and locating every road, lake, island, tree, shrub and flower bed, during the first year, this will be a fine beginning. With *detailed* plans, all after-work can be accomplished at far less expense, even when funds permit only of a part of the improvements each year.

Experience also shows that the working out of the plan should *not* be given to a city council, excepting the election of a competent manager, who is given complete control. As an example, the grand Minneapolis Park System made no creditable advances, until Professor Cleveland perfected *detailed* plans, and Superintendent Barry was given absolute control in improving and planting. Investigation will show that Fairmount Park, at Philadelphia, and every other complete park system of the United States, have been developed in the same way; while all parks, with the changing management of city councils, have been failures. Furthermore, Professor Budd tells us to plant our trees about our homes, at the side of the house, but not in front. The large groups in this position form a background to the lawn and give shade where it is most needed. The front lawn may have its well-pruned groups of shrubs in angles and corners. It may also have flower beds; but the well-kept grass must make the ground work for the completed picture.

If public sentiment can only be awakened to the need of beautifying the village, much can be done. Pages of ordinances which are not enforced will never help the good work. There are two forces (so writes Prof. E. A. Wilcox of the University of Iowa), which can move a man, with no aesthetic sensibilities, who is opposed to beautifying the village: "One is enforced law and the other is the undertaker." What would American-born citizens think of their liberty should some of the old European laws become ours? An American consul, quietly reading at an open window, with no thought of stoves or fires, noted the approach of two officers of the police force: he was told that

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he, the representative of the United States, was a foreign law breaker; that his chimneys needed inspection, etc. The proper men were called and the offended law was satisfied. Again, another American wished to set up a stove, and did so, but found that the law of the country had been broken, because of the want of a permit.

An American lady burned a nest of caterpillars found on her trees, but was forced to pay several marks for cremating them. We Americans who toss refuse into our streets and gutters, find often to our sorrow that such acts are not allowed in the clean European cities. Smile as we do over these police regulations, still the well-kept cities of the Old World appeal to us, and we wish that our streets and alleys could be as clean and our parks as well kept as theirs. But could the "personal liberty" loving American live and wax strong under such police regulations? We think not.

We of the West have built our cities in haste. We have paid little attention to architecture, much less to any park system, in forgetfulness of the beneficent, restful influence Nature ever exerts when we go to her. And those knowing the needs of the people, and the great returns in better health which are secured by rest and change from daily rounds of care and work, feel that the support of a perfect park system is a pecuniary return to the city treasury, if not in visible dollars and cents, in that which is more lasting. Such a system helps men to be better; it takes them away from their greatest enemy, the saloon; it unites families in their pleasure; it is in every way uplifting and beneficial to the people.

The ladies in the town of Fairfield, Iowa,

have accomplished much in the beautifying of their town. The square or park in its center was improved by them, which action awakened public sentiment to the extent that the streets have since been paved. In St. Louis, certain of the society ladies, acting in concert with the Civic Improvement League, have greatly improved the city. The plan has been to gather women from every ward in St. Louis and to form them into committees. In each ward there is a woman inspector, who, in case of the violation of the city ordinances, arrests the offender, and thus works toward the maintenance of a clean, healthful city.

In Muscatine, Iowa, some years ago, the ladies reclaimed some land lying along the river for a public park. From excursions on river boats, from flower shows, Easter sales, and private donations, nearly fifteen hundred dollars in cash was realized and there expended. Nor does this sum cover the entire cost. The Rock Island Railroad helped fill the lots, and citizens gave their work. Teamsters came with their teams and gave much time. So also, did all classes of citizens give, according to their means. The Government found that, after the park was built, in order to protect the harbor, the shore along the park must be rip-rapped: which was done with white lime rock, and thus added to the beauty of the park. So a beautiful spot was created beside the river, in the heart of a manufacturing town of sixteen thousand inhabitants. Another railroad wishing to enter the city, the City Council gave it the park for a station. Had this been kept for a station park, no regret would have been felt, but to-day over those beautiful flower beds, lawn and gravel walks, iron rails are laid: and the park is used as a

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switch yard. No remuneration for this great loss was ever made to the city.

At Winona, Minn., along the river front, there exists a beautiful park, where thousands, of a summer evening, enjoy the river breeze. At Clinton, Iowa, also, the citizens have parked their river front. But no matter how much may be expended on parks, and to how great perfection the public system of beautifying the city may be carried, it is, after all, the home surroundings which bear witness to the improvement of the city or village. Never is the truth so apparent as in the neglect of the home, that the inmates in such a home regard it as a place in which to eat, sleep and rear their children, and not a real home. For we all need more than something to eat, and a place

which is something more than a bed. We need sunshine, with all which is implied by that word. Nor need we expend large sums of money in order to beautify our surroundings. Some one will say that it does not pay to beautify home surroundings. But such beauty brings something of more value than money. It brings enjoyment to us, or, if we are too sordid to derive any pleasure from it ourselves, it acts as an educative force upon our children, leaving pleasant impressions upon their minds which time can never efface. There is not a word in the English language which conveys to us so much joy and sweetness as the word home. There is no other place which possesses such possibilities for good to mankind.

EDITOR'S NOTE.

THE third illustration in Mr. Bush-Brown's article upon "Parks," which occupies pages 115-124 of the present issue of *The Craftsman*, shows a point in the new park, near the old fortifications, at Boulogne-sur-Mer. It is offered as an example of the utilization of what once would have been regarded as waste space for the pleasure and aesthetic gratification of the people. The American traveler in Europe can not fail to observe everywhere the intelligent and affectionate care given to the trees, which repay by their shade and beauty the protection afforded them by their human friends. In the case of Boulogne, the park-system is especially noticeable, as the level country and yellow soil throw all masses of foliage in the landscape into prominence; so that no one who, on a fine summer day, has

seen the long file of splendid trees, planted thickly along the sea-boulevard, waving their heavy leafage in the wind, can ever forget the beautiful scene.

The illustration of the sunken garden of the Nürnberg park is also valuable as showing a picturesque effect obtained from the advantage taken of what would at first appear to be a serious obstacle lying in the way of beauty. The sunken garden, as here devised, is the development of a scheme often employed by the ancient Romans in the inner courts of their houses, and later by the Italians of the Renaissance in their private formal gardens.

The illustrations of these treatments of diversely situated lands can not but prove instructive to many who, neither architects nor artists, are yet working throughout our country in the interest of the Town Beautiful.



Dragon-fly pendant: opals, brilliants and rubies. Designed and executed by Philippe Wolfers, Brussels, Belgium

MODERN JEWELRY. BY DR. H. PUDOR.

AMONG technical industries, the goldsmith's art holds a prominent place, not only by reason of the value of the materials used, but also because in this art industry entirely new prospects are opening at the present day. To

adorn the person with jewels is in accordance with the primitive instincts of the human race, as well as with the ideas of modern society. And although entirely new demands are now made upon some branches of the goldsmith's art,—to which we shall refer later,—other branches are almost abandoned. Artistic ear-rings, for instance, or finger-rings, we seldom see at the present time. When we take into consideration further that public decorations, such as insignia for aldermen and mayors'



Antium leaf pendant: enamels, pearls and brilliants. Designed and executed by Philippe Wolfers

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Swan pendant: enamels, pearls and precious stones

chains are still made, not only in the traditional, but even in a reactionary, style, we recognize a promising future for the goldsmith who shall satisfy modern requirements. Just now the pendant is much sought after, and it affords one of the most profitable tasks to the industrial artist. This is true of the pendant proper, as well as of the pendant intended for the neck. But before examining examples of work, let us cast a glance at the present condition of the art of making jewelry.

In former times, the only stipulations made in ordering a set of jewelry were that it should be of value and contain as many gems as possible; the mounting of the stones and the goldsmith's work being secondary details. In all countries, we see that such was long the prevailing taste. Improvement came with a realization of the meaning of these facts. In England, Aymer Vallance

passed the following opinion upon the subject:

"Above all one must acknowledge the gold- and silversmith's craft as an important artistic factor, entirely distinct and apart from the subsidiary task of stone-setting. The recognition of the art of the metal-worker, as worthy and capable in itself of providing beautiful ornaments, without the adventitious attraction of costly gems, is a decided point gained. Mere glitter and the vulgar display of affluence are gradually yielding before the higher consideration of beauty of form and color."

In Belgium, M. Khnopff has written:

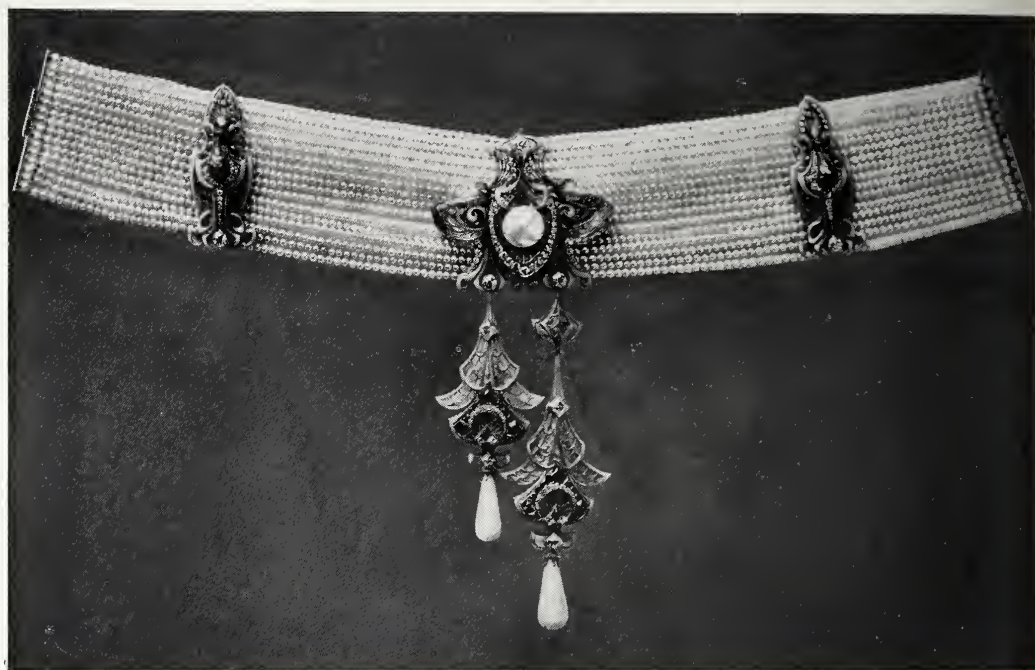
"I am of the opinion that the jewel can be produced without the aid of stones, enamels, etc.," and with this judgment M. van Strydonck agrees.

In Germany, Ferdinand Morawe remarked:



Diadem: enamels, diamonds and brilliants

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Necklace: pearls, diamonds and translucent enamels. Designed and executed by Philippe Wolfers

"It is deplorable that our goldsmiths possess no imagination."

Finally, in Denmark, Georg Brochner, in a kindred mood, wrote:

"Inasmuch as in modern jewelry it is more the design and conception, more the artistic value and the proper choice and handling of the material which are the main things, and not the number of precious stones used; so the cost of such articles need be by no means excessive."

Independently of this opinion, that the design of the artist and the workmanship of the craftsman—not the number of gems—determine the artistic worth of a jewel, farther advance was made in recognizing the necessity of profiting as far as possible by the natural beauty of the material, whether it be gold, silver or bronze. At the present time, great importance is attached to the

adaptation of material to purpose, in every branch of technical industry, and such adaptation is one of the chief factors in obtaining artistic effects. In the goldsmith's craft, this adaptation is so much the more important, because it is the very triumph of the metal which forms the theme of the artist, and which might be taken by him as his motto. In this respect, the Japanese hold a unique position, and even the ancient Chinese recognized that it was impossible for them to imagine any object which they had once wrought in bronze, for instance, as being presented in any other medium. As for the ancient Greeks, when they wished to represent Bacchus in a work of art, at their festal games, they chose the amethyst, as emblematic of the purple flood of wine, and the aquamarine to represent their sea-gods.

We have no intention of proceeding so far

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Plaque de corsage: translucent enamels, diamonds, brilliants and pearls. Designed and executed by Philippe Wolfers

as to admit that modern goldsmiths would be able adequately to fulfil this last condition; but the discernment of the justice of the requirement, and the endeavor to fulfil it, are everywhere active.

TWO artists are preëminent to-day in the goldsmith's craft: Philippe Wolfers in Belgium, and René Lalique in France. Wolfers, especially, has succeeded in meeting almost perfectly, the two principal demands upon technical industry: that of working in the spirit of the material, and that of maintaining, at the same time, a close and intelligent observation of Nature. He is the only one among European goldsmiths to recognize that no model taken directly from Nature adapts itself to the requirements of a brooch so well as a beetle. He

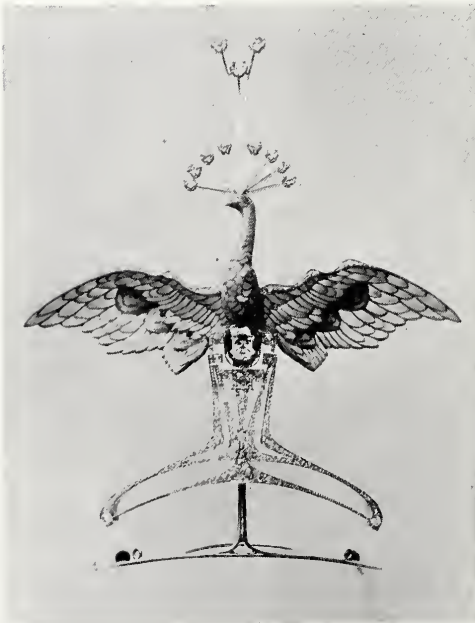
has produced a highly ingenious ornament, having for its subject a crab held in the coils of a serpent, and here again, the design has its source in the characteristics of the material. Another admirable subject for the goldsmith's art,—insects' wings,—he has employed several times for women's jewelry, and in this use the German artist, Robert Koch, has imitated him.

The reader will be interested to learn something of the life of the artist, Philippe Wolfers, who is the son of a German goldsmith, and was born in Brussels in 1858. Philippe began his studies in his father's workshop, and later traveled through Germany and Austria. Upon his return, he devoted himself entirely to the goldsmith's art. In the year 1895, he exhibited publicly for the first time, and at once gained a European reputation. In Germany, he

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An orchid in jewels: translucent and *champlevé* enamels, rubies, brilliants and opal matrix. Designed and executed by Philippe Wolfers



Diadem: translucent enamels, sapphires and brilliants

became known at the Secessionist Exhibition, held at Munich, in 1899. Among all goldsmiths of our time, Wolfers is the one who has combined the closest observation of Nature with the greatest technical and artistic skill; founding, so to speak, a psychology of gems, and turning them to the most



Study of Herons: silver-gilt *repoussé*, garnets and mother of pearl. Designed and executed by Philippe Wolfers

practical account; revealing the poetry of the lowest maritime creatures and discovering anew the romance attaching to night birds. In certain details René Lalique is his equal, while in others Wolfers surpasses the French craftsman.

By way of comparison and, at the same time, to show that latterly in Germany, too, important advances have been made in the

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goldsmith's art, we may refer to a pendant, made by the Dresden artist, Erich Kleinhempel, which represents an ivy leaf and a spray of berries. This ornament bears witness to a happy use of Nature study: but its effect is not graceful enough for a woman's ornament. On the whole, we may say that German goldsmiths can yet learn much from the two master jewelers, Wolfers and Lalique, and that English goldsmiths are in a fair way to overtake them.

A COMPARISON OF CRITICS, SUGGESTED BY THE COMMENTS OF DR. PUDOR: IRENE SARGENT.

RACE-SENTIMENT—and it is well so—is equally strong in the savage and in the highly civilized man. This sentiment failing, national progress would cease through lack of incentive, and competition would be restricted to individuals of the same people. In turn, this condition would prevent lack of unity among artists and inventors, who, if they be sincere, always think less of their own reputation than of adding to the victories gained by their nation in the conquest of intellectual power and of material beauty.

Race-sentiment is therefore a permanent necessity, a pre-requisite of progress. It is equally effective, according to circumstance, whether it be revealed in the use of the war-club, the tool, or yet the pen. The one essential governing it is that it can not fail as long as society shall endure and order shall dominate chaos.

As must be evident to all, the race-sentiment reaches one of its strongest and most pleasing manifestations in the arts—equally

in the fine and in the industrial: in the latter, according to the principle that "ornament," as Carlyle has said, "is the first spiritual need of the barbarous man." Therefore, we see the commonest of domestic utensils formed of materials lying at the hand of the maker, and yet ornamented with a vigor, an individuality, oftentimes with a beauty, which becomes the historical standard of the



Comb: horn, silex, black enamel and obsidian.
Designed and executed by René Lalique

people. Among the objects so adorned, personal ornaments occupy a prominent place, figuring among the first possessions of the barbarous chieftain, and no less conspicuously among the multiple treasures of the modern sovereign; since they satisfy permanent human desires and indicate the distinction of the wearer.

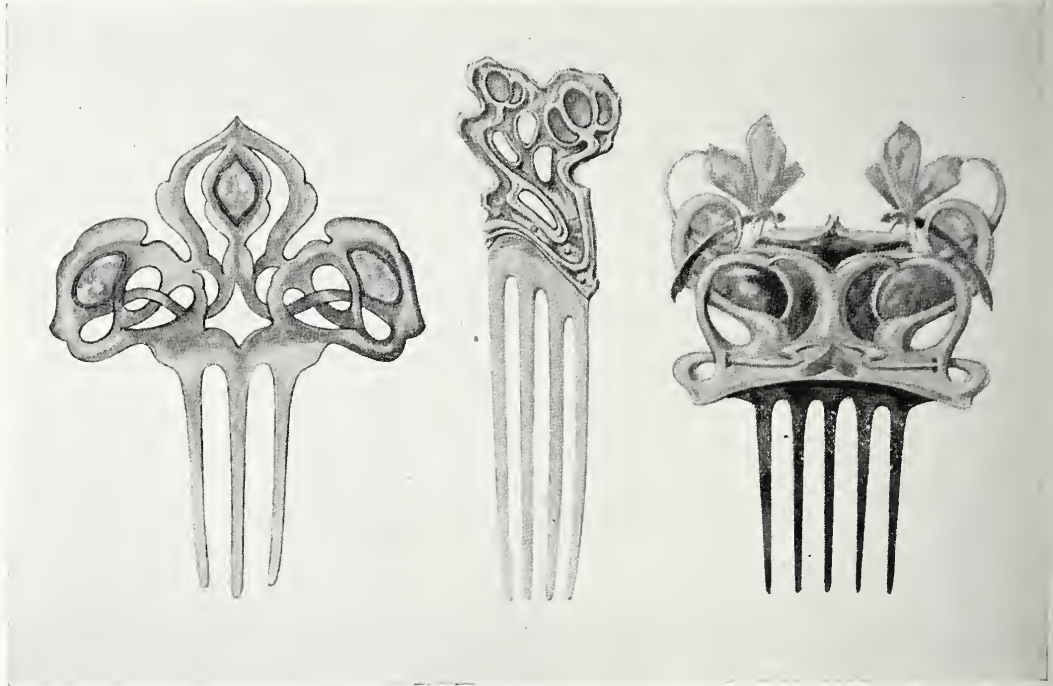
Therefore, to devise such ornaments has been an honored occupation throughout his-

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torical times, and the names of famous goldsmiths have long survived their works to mingle with the memories of statesmen and rulers. In our own day, the new art, giving impulse toward Nature and simplicity in all things, has not failed to revivify a branch of production which commands an almost universal interest. It has rejuvenated the work of each nation after its kind, causing

merous experts which were recently collated and printed by the International Studio.

Of these judgments certain fragments deserve to be quoted, as indicative of the confidence of the critics in the spirit and work of their respective nations. In perfect sincerity and with a large proportion of truth to recommend his utterances, M. Gabriel Mourey thus writes :



Comb; Mother-of-pearl and enamel, by
B. J. Berrie

Comb; beaten silver with
ivory prongs, by David
Veazey

Comb; silver and transparent enamel,
by Kate Allen

most pleasing and instructive expressions of race-sentiment, and effecting in certain centers of luxury and fashion a complete transformation of the jeweler's craft.

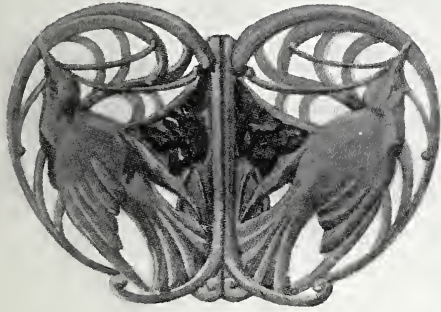
The movement which is acknowledged as universal by all critics, is yet claimed either to have begun, or to have developed most beneficially, among their chosen favorites, as may be proven by the judgments of nu-

"French superiority in the art of jewelry seems to be incontestable to-day. No unbiassed observer will deny the fact that with us there is more richness, more variety, more originality than can be found elsewhere."

To an outsider the basis for this opinion will be sought in the work of René Lalique, whose technical attainments are regarded by many connoisseurs as superior to those of

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any other goldsmith who has existed. Nor can any unprejudiced critic refuse to recognize the great creative faculties possessed by



Clasp in silver and enamels by Kate Fisher

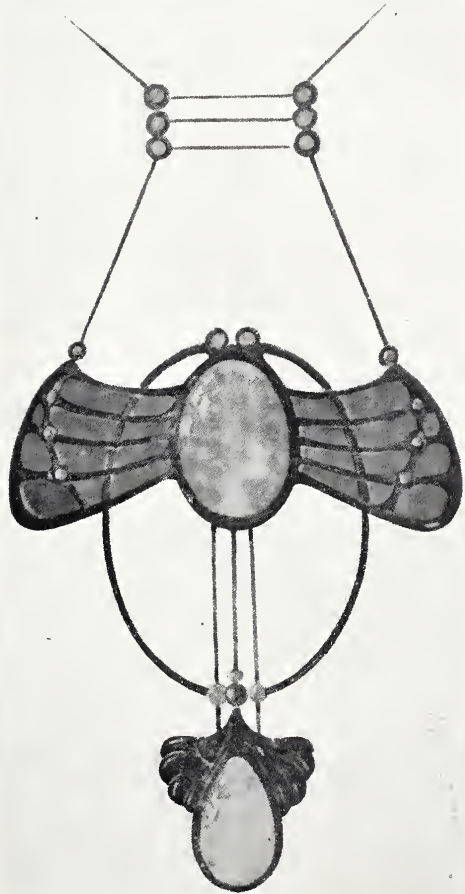
the French master, who, through a stubborn medium, represents the subtle grace of Nature displayed in the minute forms of animal and vegetable life. To him the attributes of "richness, variety and originality" are applied with full justice. But as is inevitable in the case of masters, Lalique has generated a school of imitators, who striving after originality without attaining it, fall into vagaries, and bring discredit upon a beautiful style. There are also other French jewelers who, less original in their methods, less gifted than Lalique, are yet sufficiently talented to gain a world-wide reputation from their qualities as colorists, designers of linear forms and sculptors in miniature.

Across the channel from France, Aymer Vallance, the biographer of William Morris, chronicles as follows the recent progress made by the goldsmiths of his nation:

"None but the most superficial observers can have failed to note the immense advance that has been attained in British jewelry; though how, or at what precise point of time the improvement originated, may not be de-

termined with too rash precision. It began not more than fifteen or twenty, nor perhaps later than ten years ago."

Upon close examination, these statements appear surprising as coming from so high an authority upon the modern art movement. "The advance attained by British jewelers" was certainly initiated by the school of William Morris, when that body of enthusiasts renewed the artistic crafts. The movement, communicated to Belgium, was accelerated in that focus of skilled labor and

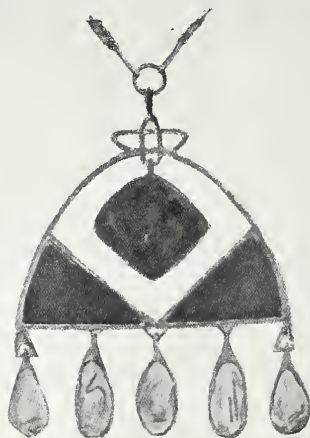


Pendants in gold, enamel and pearls, by Otto Prutscher

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Pendant: gold and turquoise



Pendant: gold, turquoise and moss-agates
Christian Ferdinand Morawe

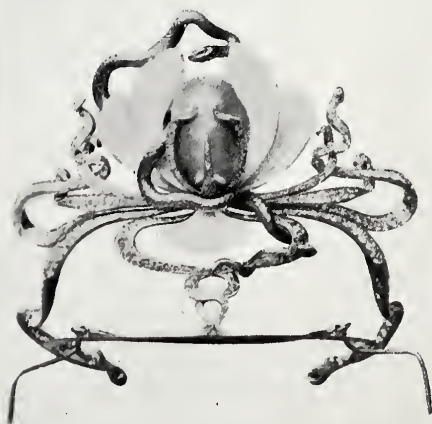


Pendant: gold and turquoise

wealth, and thence passed into the country of the more imaginative and artistically daring French. These influences, developed beyond superficial recognition, were reflected back to England, and have rapidly flowered in the work of British craftsmen, as must be recognized by all who will patiently study

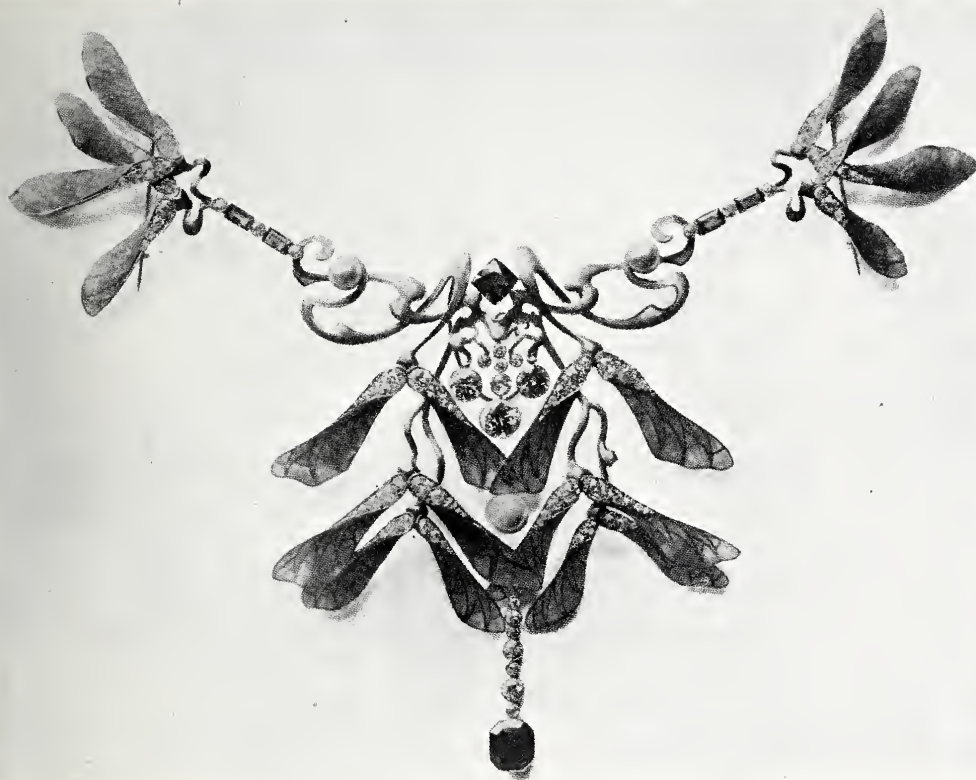
their productions. In his opinions before quoted, Mr. Aymer Vallance would appear to have expressed himself without having sufficiently examined his subject matter.

In the same group of critics a sincere Austrian acknowledges the debt of the jewelers of his country to the Parisian master, Lalique, who, as this writer truly says, "seeks to throw into the background the intrinsic value of the precious stones with which he deals to the profit of their artistic setting." The critic continues that "the germs of the modern French influence fell in Austria upon upon a soil of exceptional fertility, with the result that they have taken root and borne abundantly." He adds to this acknowledgment a stinging rebuke addressed to the jewelers of the New World; saying that "those races who are the heirs of a strong art tradition do not need, as do others less fortunate, to prove the wealth of their inheritance by the use of lavish ornament; that such evidence their culture by expecting their art-



Coiffure: set with brilliants and opals; the serpent touched with a slight patina. Designed and executed by Philippe Wolfers

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Parure de Corsage: emeralds, brilliants, pearls and transparent enamels. Designed and executed by Philippe Wolfers

ists to exercise their skill on materials less costly than do those who, to a certain degree, have still to make their reputation; that Benvenuto Cellini had to content himself to work in silver, while Americans desire every umbrella-or-walking-stick handle to be in gold."

The truth regarding our national love of display is here crudely stated, but could it be widely known and felt, that very acknowledgment in itself might create in us the desire to produce and to possess objects of personal adornment wrought in the spirit of the French master, whose democratic choice of materials extends to horn and garden pebbles, and who has traversed the infinitude

of Nature in his search for the beautiful which is contained in the obscure.

With a frankness equal to that of the Austrian just quoted, a typical German critic, Ferdinand Morawe, admits the beneficial effect of foreign influence—Belgian and Austrian—upon the jeweler's art of his country. It is further of interest to know that the Belgian influence here acknowledged proceeds from the same M. van der Velde whom M. Bing in his admirable history of *L'Art Nouveau* indicates as one of the initiators of the movement, and one to whom France herself is greatly indebted.

From the Belgian and the Danish critics of the group Dr. Pudor has already quoted,

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in his article upon "Modern Jewelry," the most salient points established by them. Therefore, it remains for us but to examine certain characteristic examples of the work of each nation represented, which we shall, perhaps, be able to do with greater freedom and justice than if we were obedient to the race-sentiment of any European people.

It is natural to begin our examination with a design of Lalique, who, in spite of the Berlin critic's preference for Philippe Wolfers, holds, without doubt, the first place among his contemporaries. The object here illustrated is structural; thoroughly adapted in outline to its purpose; in design simple enough to be included in a single glance:



Hand-mirror: silver, with handle in ivory, by Harald Slott-Møller

conventionalized to a proper degree, although clearly based upon a natural form; original and striking, without approaching

the limits of the fantastic. It bears the mark of a strong and fertile creative genius.

In contrast to this example the three sim-



Belt-mirror: chased silver by Erick Magnussen

ilar objects wrought by English craftsmen, appear as the attempts of students. They are designs made with a slow, conscious seeking of principle—not with the involuntary obedience to it which characterizes the work of a master. Their interlaced lines are painstaking and somewhat ugly applications of the rules of mass, of solids and voids established in the classroom and by the textbook. To the following example, also of English workmanship, may be applied certain of the preceding strictures, although

MODERN JEWELRY

this piece, timid but refined in drawing, shows in its treatment of the bird-form a pleasing mediaeval quality.

The fourth illustration, derived from the work of an Austrian artist, impresses the eye as faulty in its disposition of parts; showing extreme slenderness in the supporting lines, with too great bulk of the horizontals and the suspended masses.

Next in sequence are offered three specimens of German workmanship which are unattractive because of their affected crudity. They recall by their design a period not later than that of Charlemagne, and lack the suggestiveness derived from Nature-study which distinguishes all the worthy art productions of the present moment.

Then follow the illustrations of two beautiful ornaments executed by Philippe Wolfers. They are rarer and more distinguished than the necklace and the diadems of the same artist shown by Dr. Pudor: more distinguished because they are less subject to the rules for the production of jewels which prevail in the *rue de la Paix* and the Avenue of the Opera. In the former Wolfers shows himself to be the highly skilled traditional jeweler who, in obedience to his Low Country race-sentiment, has intelligently mastered all the difficulties of his craft; who

adores material splendor and adheres rigidly to what he has learned, while turning a deaf ear to the call of imagination, lest it lead him astray. But in the *coiffure* and the *parure de corsage* here presented, the Belgian, while remaining his own master and showing individuality, has acknowledged the impulse of the times and the influence of the great nature-poet Lalique; while keeping his work eligible for exhibition in the luxurious Brussels shops, he has not destined it to be, first of all, the indication of its wearer's wealth. He has primarily sought grace of line and harmony of color. But he is yet far removed from the mastership of Lalique!

From the richness and elegance of M. Wolfers it might seem an anti-climax to pass to the examination of the two concluding members of the series. But the simple belt-mirror of the Danish silversmith is not without power as an expression of race-sentiment. The pattern of the pierced metal-work is no mere student's adaptation of "secessionist line," or *art nouveau* principle. It is the traditional Scandinavian dragon-motif, teeming with symbolism and modified from Irish missal or Runic cross. Equally with the more brilliant members of the series, this object is a clear expression of racial sentiment and art.

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WOMEN GEM-WORKERS OF THE FAR EAST. BY ANNETTA HALLIDAY-ANTONA.

ONE who has visited Spain and Morocco must have remarked the superiority of the Spanish artificer, who has taught all of the excellencies of his craft to the natives of his colonies. In the case of the Philippines, the pupils have improved upon the teacher, and their art has become famous throughout the Far East.

Strange to say, the lapidaries and gem-setters of Manila are the females of the population; their skill and ingenuity; taste and workmanship far surpassing the ability of the male natives.

The shops are small, often mere dens, with a gloomy interior, the latter seeming a singular setting for the beautiful work, whose rich gleams pierce the dusk.

But rents even now are high, and it is hard for the proprietor to forget that the Spanish system of taxation rendered it imprudent for a shop-keeper to display a rich stock.

The customer enters, is disappointed at the meagre assortment shown, and goes away irritated that he has been persuaded to leave his name and address. Later in the day, or the next morning, he is invited, nay, urged, to repeat his visit. If he refuses, he is inveigled there, in one way or another; should he still prove obdurate, the persistent, gentle little brown woman calls upon him, or waits patiently upon the steps of his hotel, with her wares in a locked box under her *rebosa*.

Such sparkle of color and glisten of treasure! Outside the broiling sunshine flames in the streets, and under the foggy blue sky

that is always associated with antiquity and the Extreme Orient, all Manila quivers in the languor of the tropics. But the tiny shop is cool and damp, and before the wonders there exhibited, one forgets the thermometer.

Necklaces of delicate pink coral; coral balls for the decoration of grandees' caps; statuettes of coral with the body and limbs formed of the stem and branches of the growth; rosaries with beads like drops of blood; pendants of pure white pearls; chains of pearls, lustrous and pear-shaped; drop-shaped ear-jewels, which the seller assures one are the offspring of tears and suffering; great yellow pearls, the favorite purchase of the Chinese merchant, and costly strings of pink pearls of peculiar iridescence.

There are sets of blood-red *cabochon* garnets, consisting of ear-rings, brooch and finger-ring, and other sets of the orange-red variety, which emits flame-like light in the dark. Indeed, the kinds of garnet displayed are bewildering. Silver filagree set with yellow garnets, mother-of-pearl drinking-cups with handles thickly covered with pale green garnets, nacre knife-handles which sparkle with the lightning of carbuncles, or small bowls of opalescent mother-of-pearl, which glow with their red fire.

The saleswoman is astute. Never think that she does not note the surprise and admiration upon her visitor's face! Dark and comely as the tents of Kedar, or the curtains of Solomon, she turns insinuatingly, and says in her rich alto voice:

"*Muy bonita, mire Vd!*" ("Very pretty; look you!").

One looks, and—is lost.

It does not seem possible that the work she is showing can be gold, only gold,—so

GEM-WORKERS

fine and lace-like are the patterns. There are a chain, a necklace, a chatelaine, a hat-pin and a brooch, all of the deepest yellow gold, from eighteen to twenty-two carats fine, and of exquisite handiwork. The chain seems but a long yellow braid of hair, tied at the clasp with a true-lover's knot, that it may not unravel itself; the necklace is a flexible, delicate-veined stem, from which branch pendants of the most delicate golden ferns; anything more graceful or artistic it would be difficult to duplicate, except perhaps in the gold-smitheries of Ceylon. The chatelaine is composed of solid ropes of gold (exact copies of Manila hemp rope, even to the threads), with clasps designed like fish-hooks. The hat-pin is a miniature Malay creese, with a water-lily leaf for a handle, and the brooch a golden alligator or young cayman,—the scale-work being a most ingenious imitation of nature.

The sum of 158 Spanish *pesetas* (\$31.60 gold) purchases this entire set of five pieces, which is less than would be asked for the necklace alone in New York, London, or Paris.

And this woman has brought the crude gold from the country, made her own alloys, drawn out the gold wire and beaten it with hammer and anvil, in following step by step the most modern and scientific processes of metal-smithing.

These metal workers are as skilful with silver as with gold, producing beautifully wrought bangles of chased silver set with precious stones, brooches and pendants of unique design, all witnessing the most thoughtful human labor. One can have no idea of how much can be done with silver, until he has seen this profusion of devices in which it is used.

Very likely the collection will contain some exquisite breast-pins and stick-pins of rubies,—some of a lovely poppy red, others of deepest carmine, like drops of frozen wine,—but the astonishing feature is the superb taste and ingenuity which these women, often illiterate, display. Many a jeweler whose designs are monotonously conventional, might learn a lesson from these Filipino lapidaries.

"Look you!" says Concha again (her name is Concepcion, diminutized: Concha), and she holds out a necklace of gold, blue-enameled and set with gray pearls, with the harmony of stone and setting perfect.

"Why not amethyst instead of pearls, Concha?" one asks, but she shrugs her shoulders, deprecatingly.

"Amethyst looks vulgar with gold, *niña*," she answers; "particularly this yellow gold. This, *muy bonita*," and she hands forth, somewhat reprovingly, a brooch of beaten silver set with pale amethyst.

Some of the most remarkable pieces of jewelry are the necklaces of pearls, pale coral and precious stones united; the gold pendants set with jewels; the heavy silver buckles and clasps, combined with rough coral; the silver anklets set with pearls, and the serpent bracelets of gold incrustated with pearls; the breast-pin combinations of hammered silver and gray pearls, or of blue enameled silver wire fancifully supporting moonstones and sapphires; the carbuncle brooches in silver; and the gold necklaces with pendent topazes.

There are fewer rings, perhaps, than other ornaments; the betrothal rings being almost universally of enameled gold. But earrings, necklaces, bracelets, chains, buttons, small pins and brooches are abundant.

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Then, too, the religion of the islands being Roman Catholic, jewel-work is largely used in sacred ornaments: in the chalices, crucifixes, vases, mitres, crosses, dalmatics, Bible-covers, etc., and in the gem-embroidered robes and girdles for the statues of the Virgin.

If none of the designs meets one's fancy or purse, materials may be selected and made up, much as would be done by a tailor; but the pattern and combination would best be left to the little brown woman, for her taste is unerring. The cost will always be a half, and oftener much less, than would be paid in London, or New York.

The Filipino lapidaries combine the ability of the Moorish gem-worker with the patience and originality of the Chinese and Japanese craftsman. They are adept enamellers, sacrificing even design to color in this branch of their work, and in all their jewelry one feels a delicacy and an individuality altogether irresistible. The longer one looks, the more he becomes convinced that the display before him is the expression of a mind, the outcome of a personal art, and this belief is satisfying; for, above all else, a jewel should be unique.

Concha, herself, is enticing, with her pretty, plaintive profile, which shows to such advantage as she fumbles with her purse.

She is long over the money transaction, during which some of her beautiful wares have changed hands. Perhaps she wants one to remember the long walk with the rough gold, the hot, patient toil under the terrible sun. Fortunate she, that the brutality of the Spanish tax-gatherer is a thing of the past!

Her shrewdness conquers this time, as it has many others. Put up the poor little

purse, Concha! Your patron does not want the change.

NOW let us discuss jewelry, and of what pertains to precious stones. Of such there are four only, and those four are made by the four elements: the ruby is made by fire, the sapphire most obviously by the air, the emerald by the earth, and the diamond by water. In its due place I shall have something to say of the virtue of each. We will leave diamonds to the last, because they are the most difficult of all stones to treat . . . ; and in their place will I tell you the loveliest things about them.

Of these four sorts of stones, the ruby, the sapphire, the emerald, and the diamond, you must know that the first is far the most costly. A ruby, for instance, of five grains of wheat, and of as fine a fire as you could wish, would be worth about eight hundred *scudi*, and an emerald of the same size and beauty would run to about four hundred, similarly a diamond would be worth one hundred, and no more, while a sapphire would fetch about ten. These few facts I thought might be worth having to all those many youths always springing up and eager to learn the beautiful art of the goldsmith. To be sure, they ought to begin learning as soon as they can toddle, and use that greatest of all opportunities which is afforded by apprenticeship to some master of renown, whether in Rome, in Venice, or in Paris. In all of them did I sojourn for a long while, and in all of them did I see many and invaluable pieces of jewelry.

—Benvenuto Cellini in *Treatises on Goldsmithing and Sculpture*

JAPANESE GARDENING

THE ART OF JAPANESE GARDENING. BY T. KARASAWA.

ALTHOUGH the art of gardening can be traced to great antiquity, the forms handed down to the present time originated in the Ashikaga period (fourteenth century), and were designed by the masters of tea ceremony, among whom the name of Soami is the most noted.

The styles of gardening are numerous, the most important of which are reproductions of natural scenery. In selecting the site of a garden, two things are to be considered. The first is to choose a piece of ground where Nature offers beautiful foliage, a woody mountain, and a clear running stream to break the quiet, and then to eliminate those features which do not contribute to a pleasing effect, and to improve it as the artist's fancy directs. Such kinds of gardens are found in villas and temples throughout Japan. The second consideration is to reproduce on a plain, level ground a scene from Nature, by artificially raising mounds, introducing water, etc.; again, in a garden where there is no mound, the stones, being arranged artistically, form the principal frame of the garden. In the latter case, the trees are lessened, and the object should be to present the aspect of a seashore tract, or beautiful island scenes. Then, again, a strip of narrow ground is improved by turning it into an avenue, the model being found in a picturesque path among some mountains or woods, or in a walk beside a lake, a river, or even the seashore.

In laying out grounds, the principal effects to be sought may be classified as sublime, beautiful, or tranquil, according to the

style of buildings to which the gardens are attached. The ideal of a garden, in general, demands cleanliness. Pleasing verdure among the trees, fresh mosses around the fountain, should be set in such a way as to show ideal beauty. Calm is required also, but care must be taken not to render the scene monotonous. Foliage should be kept green and dewy, without being too dense. A grove which casts a gloom over the surrounding scene may have its place in a remote corner, but it is not appropriate in a conspicuous spot; the chief aim of gardens being to give delight and comfort. A garden needs, on the one hand, an exquisite quality of scenery, and, on the other, some fanciful structures which will please the eye of the stroller through its mazes. A romantic summer-house and a bridge certainly enhance the beauty of the place. As a garden is an important adjunct to the house, so there must occur differences in garden-plans. Some gardens are made to be viewed from a particular room of a house, and in a garden planned upon a large scale, the mansion itself is included among the ornaments of the grounds. Therefore, an old authority said: "If you desire a particular view from the drawing room or library, plan a garden to suit the building, and for villas and pavilions design a garden as if the building were placed there for that lovely bit of wild landscape?"

Care is needed to avoid the crowded look in small gardens, and in larger ones to prevent a scanty and insufficient effect. As the design of a garden, like the pictures and ornaments of a room, indicates the ideal of its owner, much caution should be exercised. In laying out grounds, whether on a large or a small scale, it is of great importance that an idea or *raison d'être* should run

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Tokyo: Private garden

through the whole: in short, harmony is the secret of making a garden attractive.

The first step is to fix the prominent spot in a garden for placing the chief stone or tree; the second is to determine the height and distance of the hill, the width and the shape of winding stream or lakes; the third, to arrange trees, stones, lanterns, fences and hedges. The contour of the ground decides the position for hills and lake. Such are the first principles of decorative gardening, and all styles of gardens, however much they vary, must conform to these. One more thing of importance must be mentioned: a garden which is to be viewed from an entire room,—such as one facing a drawing room,—requires that its ground be sloped, although not apparently, from the front of the veranda toward the rear of the garden. This arrangement will give an excellent view of the

scenery, and it also prevents rain-water from running under the veranda.

The order for decorating a garden is to begin with the front view, and next to treat the back, leaving the middle part for the last. The stones should be set before the trees are planted, as the former are the frame of the garden. However, these rules may be altered to suit circumstances and places. It must be kept in mind that mounds look higher when the lake is yet without its

clear water, but after it has been filled, they will appear to lose their height considerably.

The scene of an artificial mound is like a picture, inasmuch as both are viewed by all who are in an enclosed space. Therefore, the location of mounds, ponds, stones, trees, etc., is not different from the same provision made in landscape paintings. According to this rule of art, the gardens in antique style



Tokyo: garden of a nobleman

JAPANESE GARDENING

are skilfully composed, and in looking at them, one wonders if they were not really produced by Nature's own hand. It is necessary to choose a stone, large in size and imposing in appearance. It is not absolutely necessary to put in smaller stones, but the stones must be set in pairs. In the stones placed around a lake, it is necessary to keep a degree of height appropriate to the level of the corresponding pond. At the junction of stepping-stones, a stone must be placed according to a certain rule. In ancient times base stones of the pillars in Buddhist temples were used; hence the name: "Garanseki," or "temple stone." But more commonly old millstones are used. The stones occupy prominent places, and sometimes the "chief stone" may be placed in either of these spots. The ancient forms of decorative gardening were largely based upon Buddhistic ideas; therefore, the terms for stones and other ornamental features were derived from the terminology of that religious system.

For a chief tree, pine or oak is preferable, and care should be taken to secure a finely shaped one; as this is the prominent feature of the whole garden. The second important tree is planted on the island. It is better to have here a tree differing in species from the chief one. If the latter is a pine, for the second some heavily foliated tree should be chosen, or the scheme may be reversed. Trees around the cascade should be of thick foliage, so adding an effect of power to the rushing torrent, and if two or three branches can be arranged to hang over the center of the cascade, the result is very pleasing. Evergreen trees are suited for this purpose, but a few maples may be added with good taste. Then, the number of trees may be greatly increased, in order to simulate a

grove or a wood. Trees and plants should be planted close to the rocks and stones, so as to avoid an artificial effect.

Between the chief mound and the lesser one a valley is formed, symbolizing the source of the cascade. The mound is a hill. Another gives an idea of either a distant or thickly wooded mountain, and should look steep and rugged. At the foot of the left mound, there is a shrine, dedicated to the patron god of the family, and placed at the back of the right side of the mound. There is also a well for watering the plants in the garden. Beside these important features, stone lanterns, bridges, fences, and a stone basin for washing the hands, are all indispensable decorations in this kind of garden.

By a flat garden we mean a garden where there are no mounds. It is a composition which consists of five stones grouped together to imitate the mouth of a waterfall. The stone is placed there as second and at its side a little mound is raised. The stone lantern and the nearest tree occupy the most important spot, next to that of the chief stone. A well is situated at the left side of the garden, and it should be decorated as the model shows. The flat stone in the center must be placed as a finishing touch, and it bears the name of "Taikyoku," or "the very last." Since this "flat garden" is to be designed at the front of a drawing room, or a sitting room, the effect of the whole should give an idea of sublimity. In this style of gardening, stones are the foremost decoration and trees are limited to only two or three specimens.

Trees are the principal ornaments of a garden. They can beautify a piece of ground, even without a single stone. However, they must not be planted too thickly.

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Tokyo: garden of a nobleman

as it will confuse the garden, and thus take away the beautiful effect of the trees. Trees which grow on a mountain must not be planted beside a lake, as the original place of their growth should be closely considered in transplanting. Except the plum and the cherry, trees of deciduous leafage must not be planted in the front part of a garden. Trees which, by their spreading branches, would cast shadows over the water, should be placed near a bridge, and a lake. Such disposition will serve in hot summer time to give a cool, refreshing look to the scene, and add much charm on moonlight nights. The position of trees in a garden should be carefully guarded, so as not to give them a look of posts standing in a row. The garden-artist must endeavor in planting that each one of the trees be seen plainly and to its best advantage. Some masters, among

them Rikiu, preferred to have the nearest trees the tallest, decreasing in height with the increase of distance; but Oride, for instance, held exactly the contrary opinion.

Stones form the frame of a garden. Even one stone placed incorrectly will mar the whole grace and beauty. The ancients believed in having stones nine in number: four straight and five flat ones, as a charm to drive away the evil spirits. However, that Buddhistic superstition set aside, this form

is to be observed; for, without these nine stones, a garden will not look formal. For stepping-stones those which have a rounded surface, or which are split, should be avoided.

A stone basin of water, beside its use for washing the hands, serves to ornament a garden. In front of a large guest room, an ornamented basin is placed to add to the



Toyko: garden of a famous restaurant

JAPANESE GARDENING

beauty of the scene. In the case of a very small garden, sometimes a basin is introduced as a sole ornament.

The stone lanterns were formerly placed in the precincts of both Shinto and Buddhist temples and also on the wayside. In earlier ages they were introduced in gardening as a decoration. As is the case with everything in a garden, the position of the lantern is very difficult to choose. It may be put near the lake to let its light reflect on the water, or, with equally good effect, it may be placed among the trees to give an idea of a glimpse of light in the depth of a forest. A wooden lantern may be used in the place of a stone one.

THE proper placing of objects is not only an exact science, but also it forms almost a religion with the Japanese. When you just arrive in Japan, you are at once impressed with the perfect placing of everything about you. You find yourself surrounded by a series of beautiful pictures, every street that you see on your journey from the station to the hotel is a picture; every shop front, the combination of the many streets, the town in relation to the mountains round about it—everything you chance to look at, forms a picture. In fact, the whole of Japan is one perfect bit

of placing. . . . The whole country, every square inch of it, is thought out and handled by great artists. There is no accident in the beautiful curves of the trees that the traveler so justly admires: these trees have been trained and shaped and forced to form a certain decorative pattern, and the result is—perfection. We in the West labor under the delusion that if Nature were to be allowed to have her own sweet way, she would always be beautiful. But the Japanese have gone much farther than this: they realize that Nature does not always do the right thing; they know that occasionally trees will grow up to form ugly lines; and they know exactly how to adapt and help her. She is to them like some beautiful musical instrument, finer than any ever made by human hands, but still an instrument, with harmonies to be coaxed out. And the Japanese play on Nature, not only in a concentrated way as with a kakemono or a flower in a room, but also in the biggest possible form, on landscapes; dragging in mountains, colossal trees, rushing cataracts—nothing is too much or too great an undertaking for these masters of decoration. Any ordinary little baby boy who is born in Japan has almost a greater decorative sense than the finest painter here in the West.

—Mortimer Menpes in "Japan:
A Record in Colour"

THE CRAFTSMAN

ABOUT SAKÉ. AND THE PLEASING
ART OF SAKÉ-SETS. BY OLIVE
PERCIVAL, MEMBER OF THE JAP-
ANESE SOCIETY, LONDON.

AMONG the perverse loves of man (when he is highly civilized, he has many) is the love for what some poet once called "the delightful poisons," and the oldest of these is wine. Dame Nature did not choose to make equal provision of vineyards for all her children, and so the natives (savage and civilized) of the various climes and countries of earth have been obliged to experiment through long ages to find a beverage both delightfully stimulating and sufficiently poisonous to their bodies to inspire unending controversy.

In the course of the ages, the Japanese discovered for themselves that a satisfactorily intoxicating drink could be distilled from rice, and this "rice-beer" or "rice-brandy," called *saké*, has come to be the favorite stimulant of festive, lantern-lighted Japan. *Saké* looks and tastes like weak sherry, and, although a foreigner is not easily intoxicated by it, the native of Dai Nippon can and does become very sinfully drunk with the pale liquor. It is said to be less harmful to the many than beer; nevertheless, it is a menace to Japanese health, and wise parents teach their young sons to beware of the beautiful little *saké*-cup. But the reasonable Japanese lad needs only to study the pictures of the Sho-jos, to be thoroughly forewarned, for the Sho-jos are a race of creatures that have always

drunk all the *saké* they wanted, and, as a result, their long, dishevelled hair is a bright, flamingo-red, terrible to behold! Whenever a Sho-jo has been caught, it has been only by means of a jar of *saké* placed on the seashore; this he could not resist, and, as soon as he was quite drunk, he was properly sacrificed for the valuable dye-properties in his scarlet hair and blood! At least, this is what all the old books say.

The *saké*-drinker does not demand his favorite beverage cooled with snow, as the old Roman did. Neither does he keep it in a refrigerator until he wants it; in fact, he insists that it be served to him hot, and in a



properly beautiful way. Consequently the united efforts of many craftsmen and artists have been called upon to provide and to beautify the necessary accessories.

To begin with, there is the *saké*-kettle, in which the liquor is heated; this is distinguished from other kettles principally by its very long and slender spout. There is the porcelain bottle, into which the hot *saké* is poured from the kettle and is then considered ready to be presented at table. Beside, there is the shallow cup (lacquer or porcelain), of which the attentive little serving-maid at the feast never allows one to see the bottom; she kneeling conveniently near on

her mat, with the bottle of hot *saké* in hand. There are other accessories used by the aesthetic, but these are the essential ones.

The great masterpieces of Japanese metal work are, of course, the old swords and temple-bells; yet among the precious specimens of the art, old wine-kettles are frequently classed. Usually, they are of iron, with lids of bronze.

The ornamentation of the *saké*-kettle is generally an engraved, or an inlaid design, with a subdued, but wonderfully telling background; the glitter and high polish so greatly esteemed in the West never being sought. The Japanese were the only old-time metal-workers to inlay iron with the precious metals, gold and silver; the great

bottles shown is one of Satsuma faïence, shaped like a chrysanthemum, with four leaves around the neck of the bottle which overlap the petals of the conventionalized flower. This is an antique piece and a good specimen of Satsuma, being entirely undecorated, and of the fine, even crackle and vellum-like surface for which this ware is esteemed in the country where it is made. A novice would, perhaps, scorn the square, brown bottle (in the middle of illustration), and believe it to be a common thing in pottery; yet it is Bizen, the hardest ware produced in Japan, one which endures from fifteen to thirty days' firing. One of the characteristics of Bizen (which most resembles Banko) is that any decoration which it may

have is incised: one of the unwritten laws of the potter. This bottle shows a pine-branch design (in this instance, it means prosperity) and a poetical quotation for the moral benefit of him who drinks *saké* therefrom.

The gourd-shaped bottle in the picture is a signed piece of Chikusen's. Canary-yellow



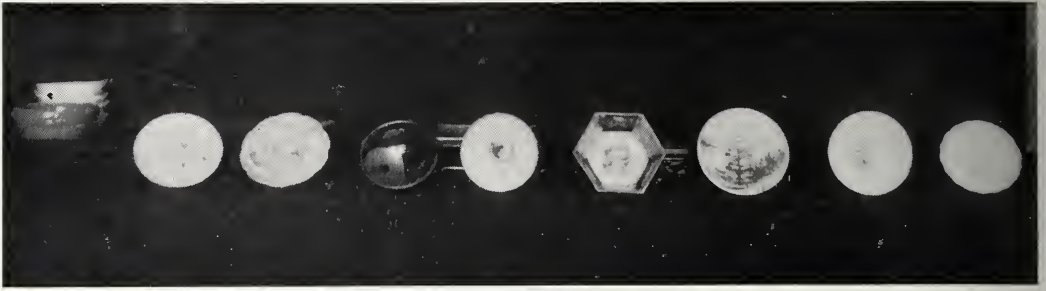
richness of the effect produced can be seen, and appreciated, in the pieces of armor left over from the Middle Ages. Beautiful *saké*-kettles, dating only from the last shogunate, are to be found, even now, usually in brass *repoussé*, with the dragon, or the heavenly-dog for a *motif*.

The favorite shape of the *saké*-bottle would appear to be the gourd, the earliest ceramic form of Japan; indeed, the gourd has come to be looked upon as the sign of the *saké*-shop, or Japanese liquor store. In the illustration, the largest of the four *saké*-

would seem to be a favorite color of this popular artist-potter of the New Japan, and *saké*-bottles and *saké*-cups the favorite mediums of his art. The body of this bottle shows a clear yellow glaze, and about the white neck is one of the old standard border-designs in blue. Another favorite color of Chikusen's is heliotrope and this he daringly and successfully combines with blue.

If the collector of china finds his enthusiasm dying and the many sacrifices of his life not worth while, let him begin collecting *saké*-cups.

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The Japanese artist-potter knows that *saké*-cups are frail, perishing affairs, and therefore he ventures to be brave and to express many different decorative moods: moods which would be quite out of the question were he working on so permanent an object as a vase; he seldom repeats himself and a collection of *saké*-cups is never monotonous. All are dainty, admirable, and all are doll-like in capacity; generally they are circular in form, with only occasional ones shaped like the corollas of flowers (the morning-glory and cherry-blossom), or with five, six and eight sides.

A collection of these cups might broadly be divided into three groups: those on which the design is stenciled; those on which the design is hand-painted; and those showing a plain, solid color.

The cups with the stenciled design are naturally the cheapest, yet not always the least beautiful or desirable. Among the commoner stencil patterns may be mentioned

pine branches; the peony; quotations from the sages and poets of the empire; Fuji-san; and cherry-blossoms which apparently float about in the hollow of the cup.

The full moon with a flight of wild geese has always been a favorite *motif* with the Japanese and is to be met with even on little *saké*-cups. It illustrates one of the favorite old classic poems of Japan:

"The moon on an autumn night
Making visible the very number of wild geese
flying past,
With wings intercrossed,
In the white clouds."

(Explanatively, rhythm is the first requirement of Japanese poetry; rhyme is not sought or desired.)

Other highly esteemed designs are the Ho-ho bird, which is a composite of many birds and therefore the most beautiful of all; the tortoise with the wonderful, curly tail-fringe, which never begins to grow until after his five hundredth birthday, and which



ABOUT SAKE



accordingly signifies longevity; leaves of the modest, upright, useful bamboo; and Fuji with an ascendant dragon, which means success in business and triumph over all obstacles. Celebrated Japanese landscapes are sometimes painted on the more pretentious cups, also the *tomoye*. Thick books have been written about the significance of this ancient symbol, which, by the way, is the crest of eight old *daimio* families, as well as the trade-mark of several enterprising American corporations; but the Japanese are content to believe that the great meanings of the *tomoye* are Good and Evil, Light and Darkness, Time and Eternity, and the great principles of Nature. Old Imari cups show a design of seven little boys at play; the modern pieces show only six.

Carefully selected, one-color *saké*-cups, when seen all together, induce one to believe in the Chinese Renaissance;—that the Japanese potter may finally succeed in reproducing (perhaps surpassing) all the old Chinese glazes. One really can find, now and then, splendid bits of *sang de boeuf*, apple-green, moonlight-blue, turquoise-green, *famille rose*, russet-moss-dappling, and emperor's yellow. Sometimes, indeed, it is only so trivial a thing as a surface a bit too highly glazed that prevents one firmly believing that the effort is veritable Old Chinese.

THE universal wine of Japan is the well-known *saké*, fermented from rice and apparently no stronger than German beer. This wine is drunk hot from little, shallow, flaring cups, usually of porcelain. The *saké* is served from bottles simple in shape, with gradually tapering neck. There are a great variety of *saké* bottles, some with wide bottoms to use on shipboard or at picnics; others with a bulbous expansion, that they may float when placed in hot water; others made tapering to a point below, so that they can be stuck in the ashes. Receptacles for *saké* are made with large areas of heating surface, or a vessel may be filled with hot water, with accommodations for a narrow cylindrical *saké* bottle. Beside the usual form of *saké* cup, there is one made in the form of a mask with a long nose, so that the wine must be drunk before the cup is laid down; others are made with a hole in the bottom, over which the finger must be placed; so that the holder is forced to drink the liquor at once. In company, a very important vessel is used to hold cold water, in which the guest first rinses his cup before passing to another with whom he wishes to drink.

—Edward S. Morse (*Museum of Fine Arts, Boston*) in "*Catalogue of the Morse Collection of Japanese Pottery*"

THE CRAFTSMAN

WILLIAM T. DANNAT. BY ARMAND DAYOT. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WHEN the work of the youthful American school of painting is shown in the formal display of a universal exposition, as in 1889 and in 1900, or yet amid the more modest surroundings of a Parisian gallery, we can enjoy the varied spectacle of individual accomplishments and of the most surprising technical skill; but we are still unable to formulate, as the result of our examination, a clear idea of a national art, due to the originality of these different expressions.

Less fortunate than the English, the Americans have not rapidly crystallized the characteristics of their race in the form of masterpieces of art, and they still await their Hogarth, their Reynolds, their Gainsborough: those great "primitives," whose brilliant canvases are like expansive and faithful mirrors, in which are reflected, with such admirable accuracy and such distinction in choice of treatment and subject, the essentials of the Anglo-Saxon countenance.

It is but just to say that this sudden production of indigenous geniuses occurred only after long centuries of national ferment; that, perhaps, Reynolds and Gainsborough would never have made permanent, by means of their luminous brushes, the radiant faces of Nelly O'Brien and of Mary Robinson—those perfect prototypes of the Englishwoman—had not Peter Lely, Van Dyck and Largillière providentially crossed the straits of Dover. Then, too, it must be acknowledged that the moral unity of the great American republic is still far from

being complete in the depths of its social strata, in which, before their final mingling, so many, and such refractory elements con-



The dance

tend and rage. Here is a mysterious world, a fevered throng, a confusing complexity, the picturesque qualities of which the painter

WILLIAM T. DANNAT

has not yet been able to conceive and to render adequately. It is true that American painting still awaits its Edgar Poe.

fact there results the strange disconcerting variety of styles, manners of vision and technical methods which characterize a col-



A Spanish quartette

Forced up to the present time to study their art in Europe, young Americans, perhaps instinctively obedient to hereditary influences, are attracted toward the most dissimilar centers of instruction. From this

lective exposition of their works. Thus the whole is at once an assemblage of specimens showing the rapid and effective power of modern interpretation, which is often superficial, and a too general expression of com-

THE CRAFTSMAN



A Saragossan peasant

monplace eclecticism: even when the excellent students of French, German or English masters—students the majority of whom to-day surpass their masters in daring execution—bear the names of Knight, Pearce, Walter Gay, Harrison, Swain Gifford, Melchers, Vail, Rolshoven, Hitchcock, and their peers.

If the highly distinguished names of Whistler, Sargent and Dannat do not appear in this short list, it is because that it would be very difficult to determine the influences which developed the Whistler method; that John Sargent, an influential member of the Royal Academy, would seem to have taken out his English naturalization papers; that William Dannat has apparently discontinued exhibiting publicly: an action which must be deeply regretted.

If we mistake not, the name of Dannat appeared for the last time upon the catalogue of the *Salon* of the *Champs de Mars*. It was signed upon a smiling portrait, treated in a high key, of a celebrated Spanish dancer.

Happily, the Museum of the Luxembourg has been able to obtain two of his best canvases. The "Aragonese Smuggler" (*Salon* of 1883), and "The Woman in Red," which attracted much attention at the exposition of 1889, and was placed near "The Woman in White," and the portrait of Mlle. Eva Haviland, both by the same artist. The selection by the Government of these two remarkable works was especially judicious, since they are very characteristic specimens of the two manners of the artist who, at first, under the beneficial influence of Munkacsy, produced works whose pictorial singularities witnessed keen powers of observation and a technical skill surprising in a begin-

WILLIAM T. DANNAT

ner. Then, after the crisis, of which we shall soon speak, the artist imprudently abandoned—although his action was an excusable effect of the tyrannous fashion of the times—the strong technique which had won for him such brilliant and legitimate successes in his “Aragonese Smuggler,” his “Quartette,” his “Spanish Women,” and his peasants. He abandoned his first style in order to seek the fine, delicate shades of expression of a naturalism, elegant and slightly superficial, clothed in ultra-modern violet.

At this point, it would seem necessary to present to the reader the artist whose laborious efforts and pangs of conscience we have, perhaps presumptuously, undertaken to describe in a few pages.

As Raffaelli has pictured him in the portrait shown at the end of the present rapid study, Dannat is tall, slender, blond, and highly distinguished in bearing. We must add, however, that this living image is not an accurate representation of the Dannat of 1904. The brow has widened by the loss of hair, a veil of melancholy, pierced at times by a fugitive expression of almost cruel irony, envelops the countenance, which was, for so long, almost consciously illuminated from within by the radiance of a perpetual joy, born, doubtless, of satisfaction in success.

And yet, at first thought, M. Dannat would appear to control sufficient elements of happiness to place him above the need of envying the most fortunate of men. For he possesses health, fortune, talent, faithful friends, beautiful models and masterpieces of art. He is also an enthusiastic sportsman. As a fencer, although of Anglo-

Saxon blood, he is adroit and formidable; and, with his automobile, he was among the first to make a record of high speed.

Nevertheless, M. Dannat is not a happy man. But the sole cause of his constant anxiety, of his absorbing pre-occupation, assumes singular dignity, when it is understood to proceed alone from his passion for



Otero

art, from his desire to advance, from his too pronounced and illy-justified disdain of his former works,—above all of those which he

THE CRAFTSMAN

executed while he was still obedient to a formula prescribed by fashion.

If he thus consigns to the dust-heap his

temporaries. For this mental attitude he can not be reproached. The uncompromising spirit of his critical deductions is furthermore possessed of a pictorial severity, often persuasive and always interesting.



The dancer

own early efforts, he is not exempt from a certain severity regarding those of his con-

LIKE the majority of his artistic fellow-countrymen, M. Dannat left America in his youth. He was scarcely twelve years of age when he landed in Germany, and, since that time, he has made but brief journeys to the United States. He began by studying architecture in Hanover and in Stuttgart, and then suddenly abandoned that career for painting.

In the latter art, he received his first lessons at the Academies of Munich and Florence; arriving in Paris in 1879, at the age of twenty-six. He there fell under the influence of various masters, among whom were Carolus-Duran and Munkacsy,—of the last named most of all, as may be seen by the examination of the “Aragonese Smuggler” (Museum of the Luxembourg) and the “Spanish Quartette,” which is one of his best works and is now contained in the Metropolitan Museum, New York. Let us add that, at this date, Munkacsy, whose first manner was abundant in splendid material qualities evidenced through a display of rich and dark tonalities, and whose conception was simple and dignified, had as yet painted only “The Last Day of a Condemned Man,” “The Story of a Hunt,” the “Pawnbroker’s Shop,” and “Milton dictating Paradise Lost to his Daughters;” also, that his native originality had not yet been hopelessly lost in the composition of great dioramic, religious canvases, which may be considered as the grave of the artist’s gifts.

WILLIAM T. DANNAT

Dannat derived nothing from this master save most distinguished color-qualities, which he assimilated and subsequently expressed with great individual inventive spirit and breadth of technique.

Quickly escaping from the influence of Munkacsy and, at the same time, from the perilous lessons of the old Düsseldorf masters, Dannat showed the madness which uni-

or heliotrope, upon walls intensely white.

"This manner was skilful, unexpected, lively, frankly harmonic, incontestably artistic, aristocratic," it was said, "although slightly superficial,"—and every one lingered with visible satisfaction before these fresh and cheerful canvases.

Dannat alone passed scornfully before his own works, as also before those of his fellow-



Spanish women

versally seized the painters of the period; carrying them into light blue, pearl-gray, and soft dawn-violet. The spirit of the times, confident in the "new ideas," created beneath the soft caress of a highly developed modern touch, and upon backgrounds devoid of laborious preparation, slender silhouettes of women, Botticellian in contour and proportion, whose gestures, sweep of the arms, and rotary motion of the hips were repeated in shadows intensely blue, purple,

workers; while the contraction of his brow and the sarcastic curl of his lip said as plainly as words:

"Truly, I am sickened at the sight of all this."

BEGINNING with 1896, Dannat ceased to exhibit at the *Salon*.

Shortly afterward, the rumor spread abroad that the brilliant artist was aban-

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doning himself madly to the art of fencing, and that he had forever laid aside his palette and pencils.

Happily the rumor was false.

WEARY with successes which he esteemed as light; justly irritated by the applause offered to the victors of a day by gilded ignorance; troubled also in the profound depths of his artistic conscience by the disquieting retro-

made the heroic decision of ceasing—not indeed to paint—but at least to exhibit his pictures for a period of eight years. This interval, with the fervor of a Benedictine friar, he devoted to the study of the technical methods of the old masters, from Piero della Francesca to Watteau; recalling, at a timely moment and in presence of the rapid and lifeless decline of the great part of modern paintings, that circumstances and experiences obliged him to study all branches of his craft; since the technical instruction

of the painter is almost wholly neglected at the present time.

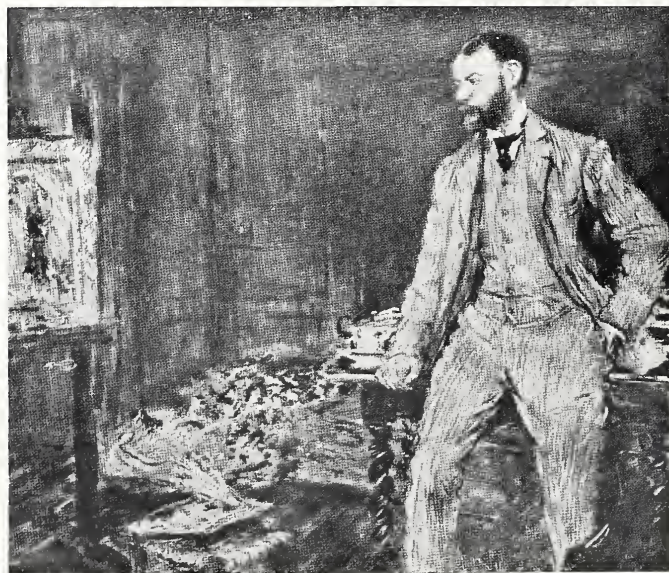
Indeed, does not each one to-day, paint as best pleases his own fancy?

“Look at Nature, and then work! Thou shalt learn unaided the craft of the painter!” Such is the word of commandment pronounced by the modern master.

Therefore, the young artist strives, alone, without advice, without models, plunged in the deepest ignorance of methods, to patch his canvas with color; too often forgetting

that a painter who learns his trade by himself, has, as Sir Joshua said, “a fool for his master.”

We may say in truth that M. Dannat is one of the most restless artists of his time—restless in a worthy and noble sense. And his anxiety would doubtless increase, did he know that Lemoyne one day declared in a mood of discouragement that thirty years’ study of the craftsmanship of painting was



Portrait of William T. Dannat, by Raffaelli

spect of innumerable failures which already crowded the history of the modern school of painting within a period of twenty years; foreseeing that the hour was approaching when painters of talent, anxious to prolong their dreams in their works, would abandon their false methods and make the question of technique the object of their most absorbing care:—in a word, understanding the trend of the artistic movement about him, Dannat

WILLIAM T. DANNAT

necessary in order to compose a work worthy of preservation.

But so long a term of years will not be necessary, we hope, for M. Dannat to penetrate successfully the most complicated mystery of old methods, and to derive ample profit from the eloquent lessons of the great masters.

In order to hasten his researches, to confirm his opinions, has he not had the astonishing courage to dissect, so to speak, certain of the masterpieces which adorn his private collection, and, through the aid of rasping tools and of solvents, to extort from Titian, Rubens, Reynolds and Goya, among others, the secret of their magic and enduring brush-work, of the magnificent chemistry of their art?

Certainly, from these long-continued meditations, from these cruelly hard experiments, interrupted by sword-exercise and by restful journeys in his touring-car, there will be born, within a short space of time, works of masterly and assured technique, in which the graceful, picturesque visions of the artist shall be forever fixed in the most brilliant and solid of mediums.

And then M. William Dannat, appointed commander of the Legion of Honor in

1900, will have no longer the right to declare (and this is an opinion confined to him-



Aragonese smuggler

self alone) that this high distinction was prematurely conferred upon him.

—From "*Art et Décoration*," March, 1904.

THE CRAFTSMAN

CLAY IN THE POTTER'S HAND. BY CHARLES F. BINNS.

SO attractive has clay proven as a means of artistic and individual expression in all ages and among all peoples, and so much has been written and spoken on the subject, that it would seem that nothing further could be added to the



Alfred vase: thrown by F. E. Walrath; decorated by Adelaide M. Blanchard

interest of the art itself, or to the literature attending it. It happens, however, in this twentieth century, and happens fortunately, that a return is being made to first principles and to the simplicity of the dawn of industrial art. A second Renaissance is making itself felt; and, while *l'art nouveau* represents its extreme and even erratic development, there is, at the same time, a solid

and enduring foundation upon which the movement rests. The growth of civilization has not been an unmixed blessing, for as man's needs have multiplied they have been met by a mass of meretricious adornment both of person and property. Much of this extraneous matter has been put forth and accepted in ignorance of what is right and true, meeting with approval from those who valued expensive elaboration of whatever kind. But we are changing, if we have not changed all that. The new century is leading back to elemental laws and things are finding their true position.

Clay, like other media, is sharing in the renaissance. It took part, even if unwillingly, in the debasement, and must not be neglected in the new birth. The very ease with which clay can be worked has often led to its abuse. The facile plasticity which it possesses beyond and above any other substance led to its use as a medium from which form was to be transferred to something more enduring. The sculptor used clay in which to realize his ideas, but there was no thought of preserving the clay model. It would, when completed, be molded and reproduced in bronze or marble, and the clay which received the master touch was destined only to be broken down and cast away. Even when the clay itself was preserved, it was not in the original. A plaster mold was taken from the model and in this a replica was shaped. The reason for this procedure was twofold: it was considered unwise to risk the original work in the fire, and the clay used for the model was not adapted for burning.

The first step towards the restoration of clay to its rightful place was taken by the makers of architectural terra-cotta. Pieces

THE POTTER'S HAND



Alfred vase: thrown by F. E. Walrath; glazed by H. W. Jackson

of decorative work which were not to be repeated were modeled direct in the terra-cotta clay. Such a clay would be composed with a view to its being burned. It would not be as plastic as modeling clay, but would, nevertheless, move freely in the fingers, and was well adapted to broad and massive effects. Such work, however, while sound in principle, was not undertaken from the right motive. It was prompted purely by commercial considerations. It was cheaper to have the artist model in the terra-cotta clay than to make molds and use them when only a single piece was required. Moreover, the subject of such modeling was rarely good. The larger part of the modern production of terra-cotta is far too ornate. It is also false in color. There seems to be a general agree-

ment among architects that terra-cotta, both in color and treatment, should resemble stone. The gray of building stones is more frequent than any other color, while the lines of the stone cutting machines are constantly imitated upon the clay surface. This is a double lie when used upon a steel structure. A building constructed of stone could not possibly attain the height now commonly reached in steel, and if the building be of



Alfred vase, three feet in height: thrown and glazed by F. E. Walrath

THE CRAFTSMAN



Alfred built pottery in Indian style

steel a facing of stone is no protection to the frame. Clay must and will assert itself in the near future, not only as regards color, being recognized as clay by the man in the street, but also in its function as the only real fireproof material.

This is a digression made only to point out the individuality of clay when used, as every material should be used, in view of its natural qualities.

It is, however, in the studio and in producing objects of household service that clay is found at its best. This point has been reached through a long period of evolution. The struggle has been hard, but at length it seems that truth and simplicity are to prevail; that the artist is again to come into contact with his client and to impress his life upon many homes, without the intervention of machine and mold.

The art nature is essentially imaginative.

It perceives more than can be seen by the layman, and should be united with a dexterity which shall convey the vision to others. The artist is the eye, as the preacher is the voice, of the people, but before the eye can tell the brain what it sees, the nerves and arteries must be trained and active. The skill of the hand must exhibit the imaginations of the thought, or the people will remain untaught.

Nothing can be more attractive than working in clay. The fascination of the plastic earth long ago took possession of the primal mind. The untutored savage, wherever and whenever found, took delight in fashioning vessels of clay. At one time, they were simply for containing food, at another they received the ashes of the honored dead; and if art be the "expression of man's joy in his work," then truly these primitive pots are artistic. Joy finds a language in many ways,

THE POTTER'S HAND



Alfred built and wheel-made pottery

whether it be in the inimitable masks of Yucatan or the figurines of Tanagra; the priceless porcelains of the Mings or the flowing glazes of Thomas Inglis.

Anything produced by one's own exertions acquires thereby a special value,—“a poor thing, but mine own,”—and even the savage who produced an enduring work in clay must have felt something of the pride of parentage.

The possibilities of clay are becoming more fully recognized year by year. As handicraft weaves its spell around the community, certain lines of natural expression appear to be in evidence. One of the most prominent of these is in the use of clay. The children found this out long ago, and are always happy when making mud pies. But such work as this is imitative and not expressive. What is desired is the realization

of an idea, the visible presentment of an informing thought.

The power of expression is not to be secured without labor. Ruskin has said that it cannot be expected that such a gift can be bestowed upon one who will give no price for it, and though he spoke specifically of pictorial expression, the statement is of general application. Clays are willful. Perhaps that is why they are so human. The art of manipulation is the outcome of long and arduous practice, and many failures must be faced before the ideal can be realized. In this, perhaps, clay is peculiar. Basket-work and textiles can be touched and re-touched, colored and manipulated, with the knowledge that the worst, or best, is known. Metal work and jewelry are finished when the tools and baths have done their work, but of pottery it may almost be said that when

THE CRAFTSMAN



Underglaze, crackle and matt effects by Alfred students

the clay leaves the hands of the potter his work is but begun. Whatever the beauty of the form, how intricate soever be the plastic expression or the incised design, the ordeal of the fire is inevitable. This fact constitutes at once the potter's trial and his triumph, and gives to clay work its fascination and its fallibility. A piece of pottery is never made until it has been burned. The fire not only translates it from earth to the pride of permanence, but it produces the final color which has hitherto lain dormant and often unsuspected.

It is but a short while since it was believed that clay work could not be produced without special appliances. The wheel was difficult, if not impossible, and molding was undesirable because of its lack of individuality. Then a study of Indian methods opened the way for clay building. Taking a very

plastic clay, the Indian women would roll it into thin cords, and, coiling these in spiral fashion, would weld them together by finger and thumb. The work thus produced was not so perfect in finish as that formed upon the wheel, but, on the other hand, it exhibited a special quality which the wheel did not afford. In pottery which is fashioned by the hand method, there is a certain vibrant undulation of surface which at once removes it from comparison with tool work or machine finish. Not that the potter's wheel is to be classed as a machine: but in shaping a piece by the wheel there is an almost irresistible desire to turn and polish the clay until it assumes a mechanical quality. This is so impossible in hand-shaped work that it ceases to be desirable and the plastic character of the substance remains in evidence.

The introduction of this method into

THE POTTER'S HAND



Alfred pottery with flowing matt glazes

American studios has proved highly attractive to those who have been seeking a new method of expression. The mere painting of pottery produced by factory hands lost its charm as compared with the creation of original work, and numbers of active workers are now engaged in fashioning their own wares and fathoming the mysteries of fire and glaze.

Contemporary with this new departure, and ministering to its needs, arose the means of securing information upon the essential technical points of ceramic composition.

The fact already alluded to, that all clay work must pass through the fire, renders a knowledge of the composition of clays of the first importance. Scarcely two clays behave alike in the fire. One may remain porous; another, similar in appearance, may fuse. One may burn to a buff color, another

to a white, and yet another to a red. These differences are caused by variations in composition, and some understanding of these is of great value. When to these facts is added that the necessary glaze is a complex chemical combination, it will be seen that technical knowledge must be inseparable from success in the true field of ceramic creation.

It is not long since it was generally considered that the knowledge alluded to above was a closely guarded trade secret. Thick veils of mystery have been woven around the compositions and processes of the clay worker. Not very long ago the newspapers published an account of the establishment of a clay-working plant in the West. The owner of a deep secret deposited the formula in a fireproof and burglar-proof safe and offered to surrender the key when the neces-

THE CRAFTSMAN

sary capital had been raised. This sharp practice was probably resorted to in order to attract purchasers of the stock, but is, at least, evidence of the belief in an inscrutable mystery as being inseparable from the production of pottery.

The veil is being pushed aside. Those who desire to learn, can now ascertain the methods and mixtures which are used by ceramists. By entering a good school they can, moreover, pursue original studies under competent guidance and can equip themselves for the work of individual expression in clay.

The field of clay-working is so wide that there is no necessity for treading a beaten path. For many centuries the potter has been at work. In all parts of the world the results of his labor are seen. Variations in clay, in form, in method, in fire, in glaze, in color and in treatment have been practised, but the end is not yet. Many of the ancient works could be repeated under modern conditions with advantage, and many of them suggest changes which recent advances have made possible. The artistic training which has become so general has revealed new beauties in half forgotten works and has inspired the observer with a desire to do likewise.

The fascination of this work lies partly in the fact that whatever inspiration may be drawn from the work of others, there need be no copying. It is more difficult, in fact, to copy another work in clay than to produce something original, and in this, as in all expressive production, the appetite grows with its food.

In almost every direction, the making of pottery satisfies the aspirations of the

craftsman. In form the most subtle and seductive lines are within his reach. The delicate shading of undulating surface, the sympathetic texture of suggested plasticity all appeal to the art nature, while in color nothing is denied. And all this,—form, surface, texture and color,—is derived from common materials, developed by simple means and rendered permanent by the penetration and the purifying of fire.

YOU will often see a little child sitting in a garden in Japan gazing attentively for perhaps a whole hour at a bowl of gold-fish, watching the tiny bright creatures as they circle round and round in the bowl. Remarking on some particular pose, the child will retain it in its busy brain, and, running away, will put down this impression as nearly as it can remember. Perhaps on this first occasion he is only able to put in a few leading lines; very soon he is at a loss—he has forgotten the curve of the tail or the placing of the eye. He toddles back and studies the fish again and again, until perhaps after one week's practice, that child is able to draw the fish in two or three different poses from memory, without the slightest hesitation or uncertainty.

It is this certainty of touch and their power to execute these bold, sweeping lines which form the chief attraction of Japanese artists. Their wrists are supple; the picture in their minds is sure; they have learned it line for line; it is merely the matter of a few minutes for an artist to sketch in his picture.

*Mortimer Menpes in "Japan:
A Record in Color."*

COUNTRY HOUSE STRUCTURE

ESSENTIALS IN COUNTRY HOUSE STRUCTURE. BY S. ALBERTSON GLOVER

WE have been building houses since we were children. Our miniature affairs were of blocks; now they are on paper, or they are revisions of our neighbors' structures. This sequence of attempts is a preparation for creating a building which shall represent individuality without being conspicuously strange:

Simply a house which is a home, carefully thought out, with all its proportions and direction of lines so considered as to concur in a beautiful, harmonious whole. This will probably be a simple structure expressing the comfort, charm and beauty inherent to the ideal of a home.

IF your home is to be in the country, do not be afraid to make it a country house! Forget for once the precise, tall, compact, suburban structure in which every owner grows either a turret, or a bay window! Rather, build in the fields a strong, broad house with as great an extent of southern exposure as possible, that it may gather all the sunshine in winter and all the cool breezes in summer!

Remember, above all, that the cost of the house need have little effect upon its beauty! The simple structure of a peasant is often more beautiful than the millionaire's mansion, in which, too often, money, rather than knowledge, is the controlling element.

The age of simplicity has come. When we had run the gamut of the carpenter's skill and used all the ingenious forms of the turning lathe, we were obliged to return to

the principles which are the foundation of all artistic creations,—houses or pictures.

Now, we earnestly study the large proportions, keeping all smaller form and detail subservient, in order to make them accent the whole and preserve its harmony.

The country house has great possibilities, provided it have sufficient space to afford an agreeable, comfortable site; if it be well situated with reference to the prevailing breezes, if it have shade and sunshine, and a pleasant outlook. These conditions may be controlled by the country builder.

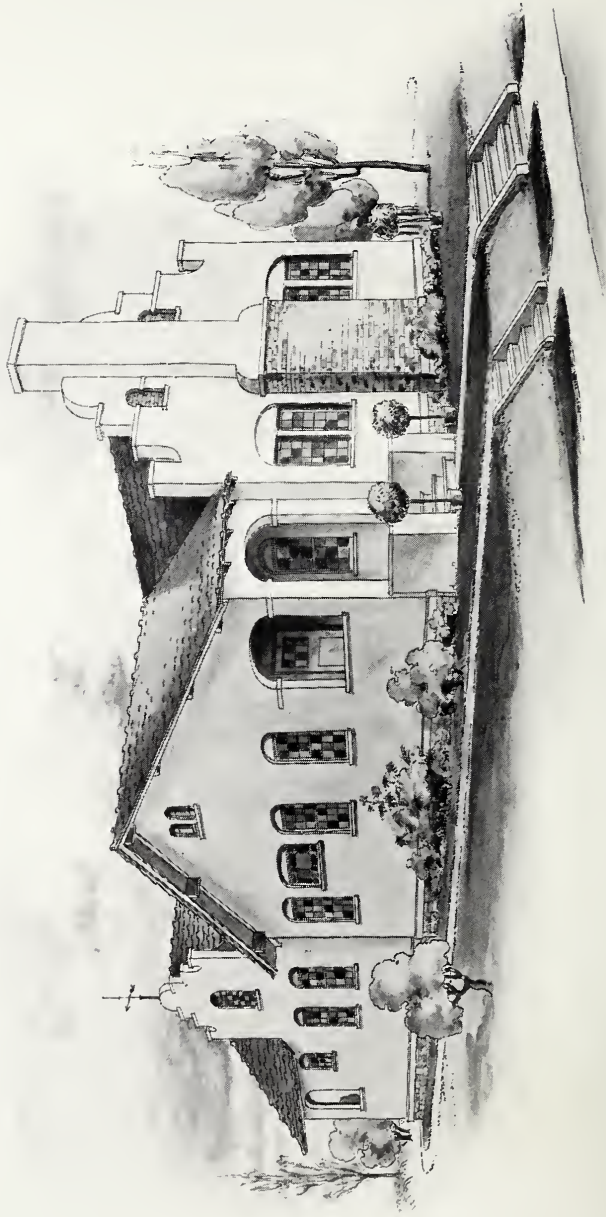
DO we consider these privileges? It is to be regretted that often we do not. Fashion influences our ideas more than we realize. We do too often what we have been accustomed to see others do.

The suburban houses which are so familiar to us, we transfer to the country. This is an unhappy error, as is also the building of the town house in the village.

The architect and the landscape gardener must be allies; having a scheme, a plan, they always work for its completion. They do not gather a promiscuous collection of bay windows, pediments, turrets and dormer windows, trying to fit them to their plan. They compose carefully for the creation of harmony.

Let us remember that the beauty of Giotto's tower resides chiefly in its exquisite proportions; that the non-observance of proportions constitutes the greatest fault of modern buildings. The rules of art are eternal and invariable. We must work in the same direction as the masters. Let us do our best, and be thankful that models exist to whose beauty and perfection we may render homage.

THE CRAFTSMAN



Craftsman House, Series of 1904, Number V.

A CRAFTSMAN HOUSE

A CRAFTSMAN HOUSE, SERIES OF 1904, NUMBER V.

THE house shown in the accompanying elevation is a structure without local features. It is well adapted for a residence to be erected in any city of the United States, which is not too thickly populated to permit the building of detached houses of moderate cost.

It is designed for a lot with a frontage of forty feet, situated preferably at a street-corner, so that the side shown in the drawing may be given its full effect.

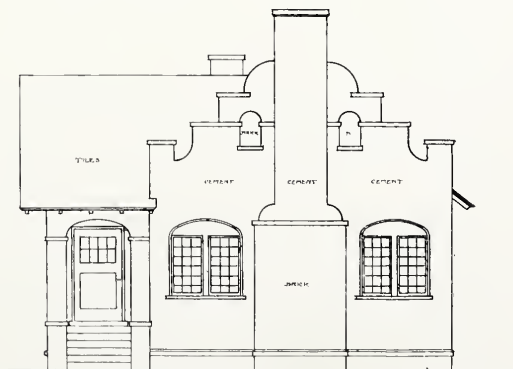
The main purpose of the design is to produce a one-story dwelling, provided with every essential necessary to the comfort and pleasure of family life. The proportions of the building are made such as to avoid a low, rambling appearance, and the window level is placed above the eye-line of the passer-by.

The style of building—if anything so unpretentious deserves that name—is regulated by the free spirit of the times, and if certain details, like the “stepped” gables, point to well-known sources of derivation, they are introduced structurally, rather than borrowed and applied as something foreign to the general scheme.

The exterior walls, covered with cement, are pierced with a line of windows of varying widths and arching tops, which latter are considerably depressed. The large number of these openings and their generous treatment serve the double purpose of adequately lighting the interior, and of relieving the forbidding, conventual aspect which would result from a too great area of gray-white. Monotony is further avoided by the color-effect secured by the dark red brick of the

lower section of the chimney, the brick faced niches of the upper part of the façade, and the rich tone of the roof-tiles: all of which features concur in a harmony completed by the “darks” of the window-openings and of the porch, and by the shadow projected from the overhanging roof. Finally, a strong contrast, very pleasing to the eye, is assured by surrounding the house with a thickly-seeded lawn, and with shrubbery sufficiently aggressive in height and species to form a pronounced color-element.

In addition to this general description of the exterior, two details may yet be given a passing word. The first is the dormer-window of the rear attic, which repeats in miniature the contour of the façade; the second is the obtuse angle of the roof, which, by this device, is made to cover the entrance porch, and, at the same time, to prevent the commonplace treatment of an essential feature. It may also be noted that the foundations showing above the ground-level, are built of field-stones selected for their “weathered” color and laid with wide “raked-out” joints; finally, that the steps leading to the front porch, as well as the floor of the porch itself, are of cement, corresponding in color with the surface of the walls.



Front elevation

THE CRAFTSMAN

The interior, as will be seen by reference to the floor-plans, is divided into an ample living room, connected with a vestibule; a dining room sufficient in size for the needs of a small family; a large rear bedroom with closet, dressing room and dependent bath; a small room adjacent to the living room, which may serve as library, music- or smoking-room, or yet, if needed, as a guest-chamber. These divisions, together with a kitchen of medium size and a conveniently arranged pantry, occupy the ground floor,

The latter contains a large brick fireplace, which in the exterior presents the picturesque chimney as the chief decorative feature of the façade. Above the fireplace there is a heavy shelf supported by plain wrought-iron brackets, and this effect of simplicity is carried throughout the room. Two large beams span the ceiling and from these are suspended electric lanterns; while other lanterns hang from brackets placed at convenient points of the extensive wall-space. The wainscoting of the room is very low, appear-



Side elevation

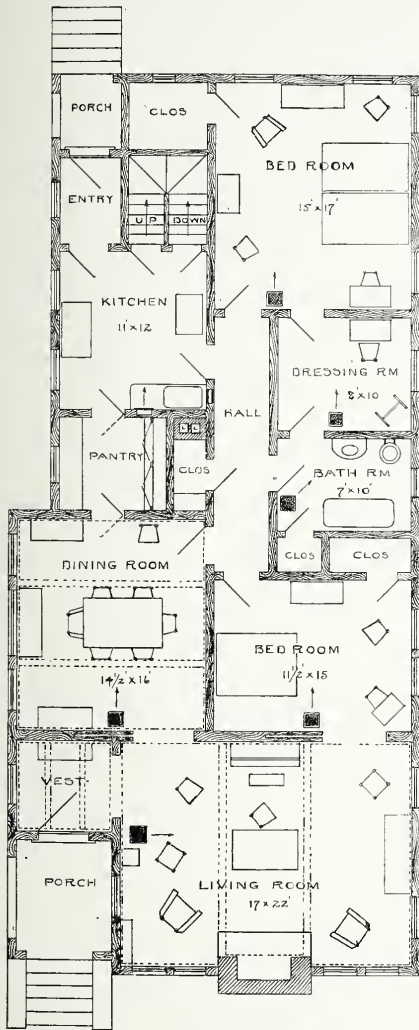
while the attic, beside a large unfinished space, contains a pleasant room for the maid, which may be located in the elevation by the picturesque dormer-window capped with the weather-vane.

In the vestibule care has been taken to secure an inviting appearance. It is lighted from a window in the wall and also from six small panes set in the upper section of the entrance door. Its floor is laid with large square, green tiles, set in black cement with joints one inch wide, and its ceiling shows a simple beam effect.

A wide opening in the wall, without doors, leads from the vestibule into the living room.

ing almost like a double baseboard, above which the walls are covered with yellow canvas in a warm tone leading admirably to the old ivory tint of the plastered ceiling. The dining room, considerably smaller than the living room, is well lighted from three windows pierced in the wall seen in the side elevation. The central one of the three being cut at a high level, permits the sideboard to be placed beneath it, while the two lower ones flank the same piece of furniture. The walls of this room are paneled with green burlap, above which there is a wide, tinted frieze showing a lighter tone of the same color. As in the living room, the ceiling is spanned

A CRAFTSMAN HOUSE



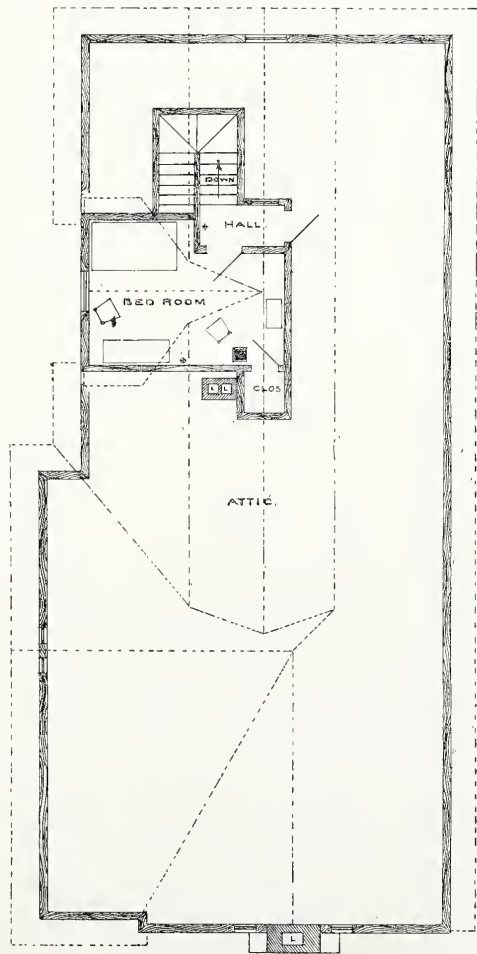
Ground plan

by two large wooden beams; the plaster being left rough "under the float," and tinted to a pale orange; the last named color, in brighter shades, appearing again in the rugs, which have backgrounds of greens and blues.

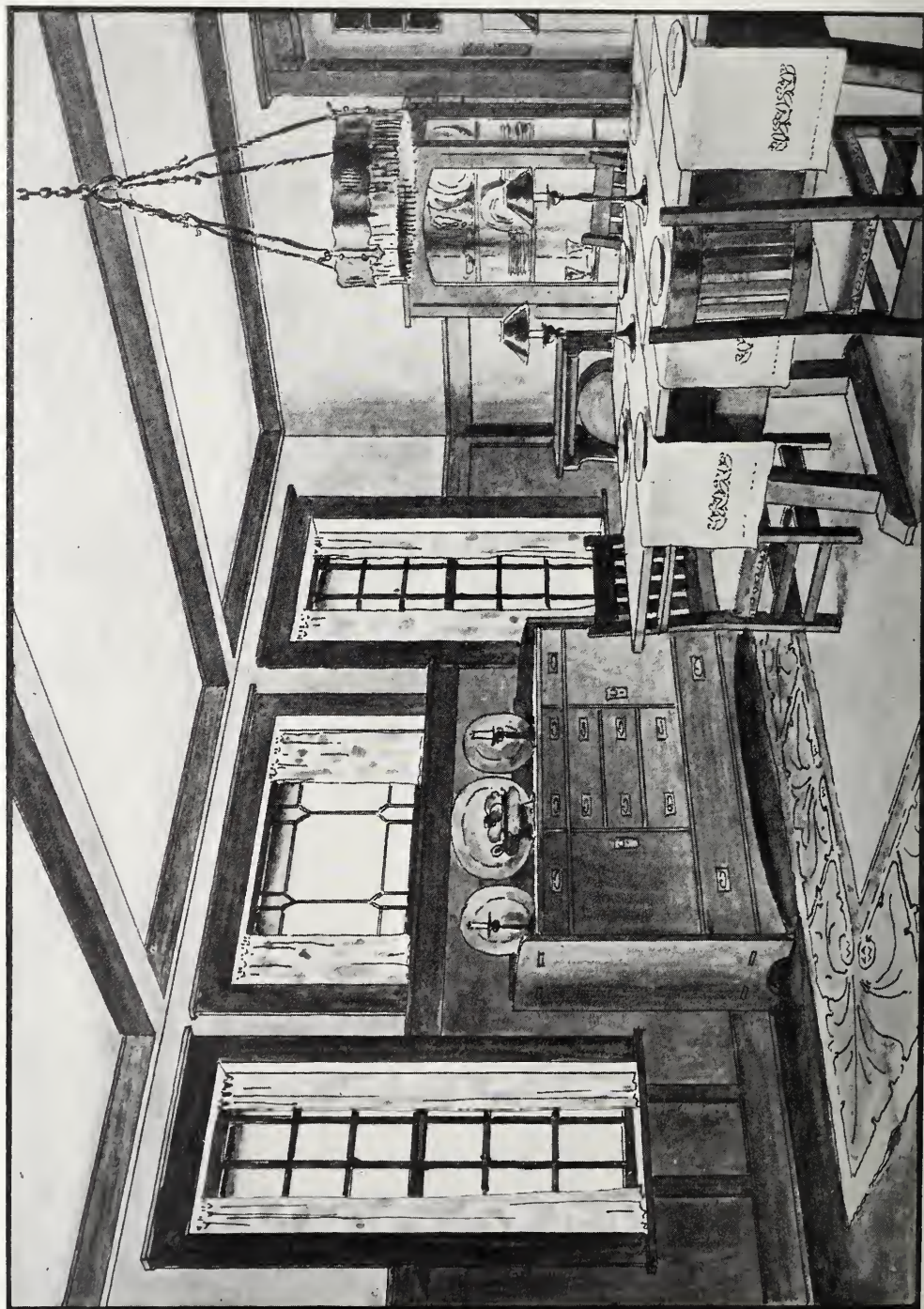
The furnishings of this room are few and simple: the large rectangular table harmonizing with the broad sideboard already

mentioned, and with the china-cabinet of similar proportions. There are also to be noted a serving table, a sufficiency of slat-back chairs, exceedingly comfortable as seats, and a wrought-iron electrolier suspended low over the dining table.

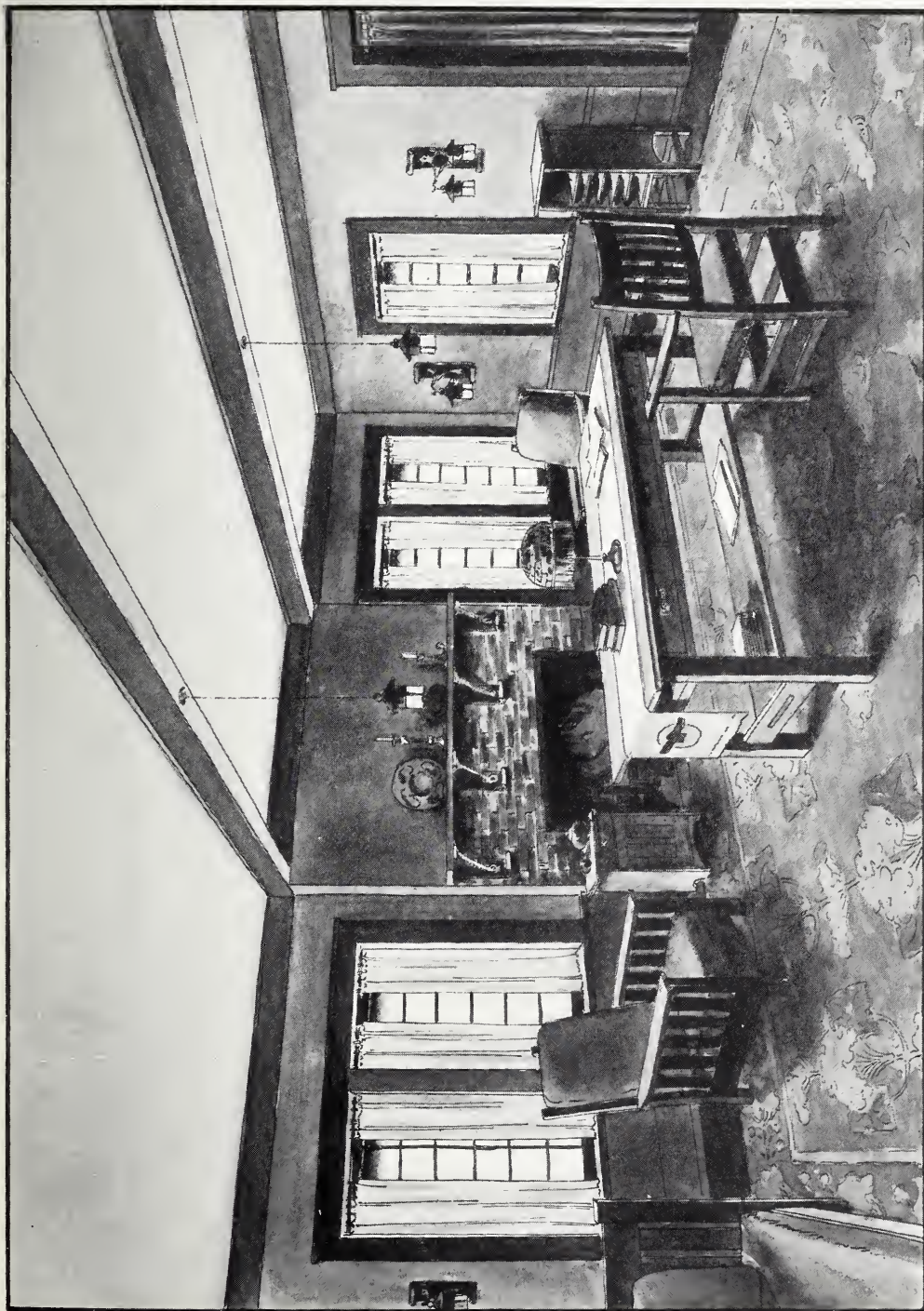
In the two principal rooms just described, as well as in the hall and library, or music-room, the woodwork is of chestnut, stained to a rich brown, while the floors are of oak, corresponding in shade, and the movable



Attic and roof plan



Dining Room: Craftsman House, Series of 1904, Number V



Living Room: Craftsman House, Series of 1904, Number V

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furniture is of the latter wood, treated by the process known as "fuming."

The large rear bedroom and its dependent dressing room have floors of dark gray maple, with woodwork and furniture of the same material, treated in a lighter shade.

In the kitchen and pantry, the woodwork of Carolina pine is natural finish; the wainscoting reaching to a height of four feet, with the walls above painted in light green and the ceiling being similar.

The walls of the bathroom are tiled in white to a distance of four feet above the floor, with the remainder of the height painted in light blue or green; a gold line appearing just above the tiling and again at eighteen inches below the ceiling.

Further details are left to the will and taste of the occupant of the house; but all these will be easily arranged upon the basis of building and decoration already established.

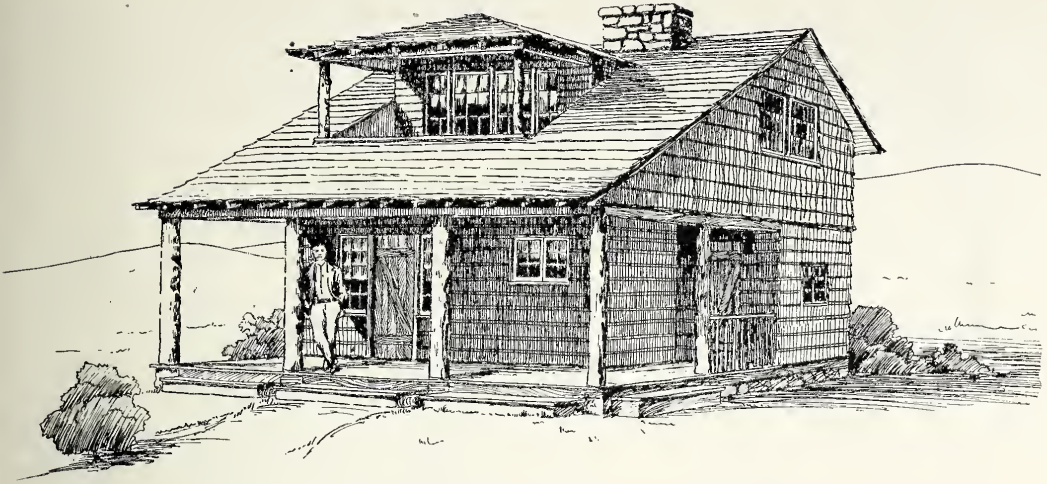
Altogether, it is believed by the projectors that this, the fifth of the series of Craftsman Houses for 1904, will be found as pleasing, comfortable and spacious a residence as can be assured through the expenditure of four thousand dollars.

WHEN I go out of the house for a walk, uncertain as yet whither I will bend my steps, and submit myself to my instinct to decide for me, I find, strange and whimsical as it may seem, that I finally settle southwest, toward some particular wood or meadow or deserted pas-

ture or hill in that direction. My needle is slow to settle, varies a few degrees, and does not always point due southwest, it is true, and it has good authority for this variation—but it always settles between west and south, southwest. The future lies that way to me, and the earth seems more unexhausted and richer on that side. The outline which would bound my walks would be, not a circle, but a parabola, or rather like one of those cometary orbits which have been thought to be non-returning curves, in this case opening westward, in which my house occupies the place of the sun. I turn round and round, irresolute sometimes, for a quarter of an hour, until I decide, for a thousandth time, that I will walk into the southwest or west. Eastward I go only by force; but westward I go free. Thither no business leads me. It is hard for me to believe that I shall find fair landscapes or sufficient wildness and freedom behind the eastern horizon. I am not excited by the prospect of a walk thither, but I believe that the forest which I see in the western horizon stretches uninterrupted toward the setting sun, and there are no longer towns or cities in it of enough consequence to disturb me. Let me live where I will, on this side is the city, on that the wilderness; and ever I am leaving the city more and more and withdrawing into the wilderness. I should not lay so much stress on this fact, if I did not believe that something like this is the prevailing tendency of my countrymen. I must walk toward Oregon and not toward Europe.

—Henry D. Thoreau in "Walking"

A SUMMER HOME



A SUMMER HOME FOR FIVE HUNDRED DOLLARS.

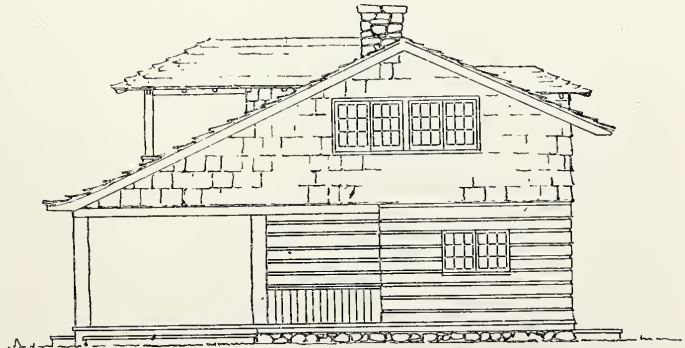
EDITOR'S NOTE.—As a result of an interesting and somewhat extended correspondence, The Craftsman herewith presents the elevation, floor-plans and description of a summer cottage, designed by a young business man of the Middle West to meet his personal requirements, and to be erected at a cost not exceeding five hundred dollars.

Since that which is specific and intimate is now everywhere preferred to the abstract and the general, it is here permissible to introduce direct quotations from this amateur architect when he says in allusion to his correspondence with the Magazine:

“I ASSUMED the privilege of passing your letter about among certain of my fellow-workers, who agreed that if a

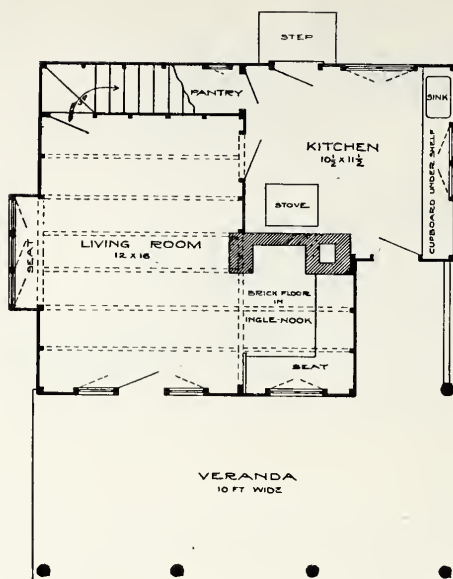
mere approach to the plan which I have suggested, could be produced for five hundred dollars, an increase in the number of the owners of summer homes would speedily follow. This opinion confirms in my mind the belief that there are many persons having an income ranging from fifteen hundred to three thousand dollars, who are waiting for encouraging suggestions upon this subject, such as can easily be given by your Magazine.

“It is difficult to answer your question as to the amount to be justifiably spent upon a summer home, by a man earning the salary



SOUTH ELEVATION

THE CRAFTSMAN



FIRST FLOOR PLAN

before mentioned; but I am able to cite facts in two cases which may, perhaps, serve as useful illustrations.

"One instance is that of a young lawyer who built a bungalow (twenty-four by twenty-six feet) at a cost of three hundred twenty-five dollars; devoting the greater part of the outlay to exterior effect, and leaving the interior plain to the limit of crudity.

"The second amateur builder, the manager of a real estate office, erected for four hundred dollars the usual type of cottage produced by country carpenters.

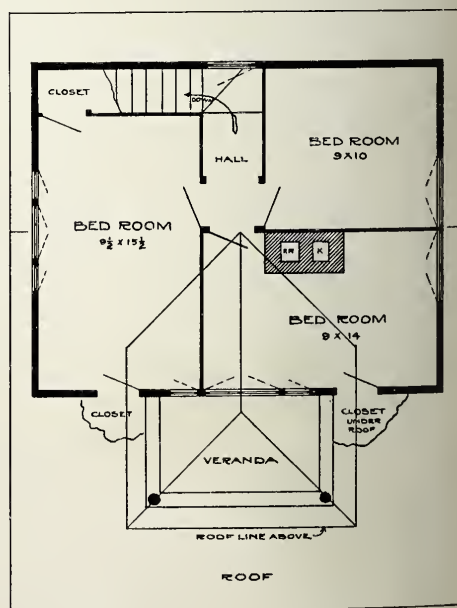
"My own summer home will be situated near the property of the two young men mentioned, and the claim which I make for it is that it represents my ideal, modified by location, limitation of capital and space requirements.

"The site is a high hill at a distance of

one thousand feet from the shore of Lake Michigan, with an outlook upon the entrance to a harbor marked by a glistening white light-house. The immediate landscape is bare of trees; but to the west lies the lake, with a shore line hidden by a fringe of second growth timber, while, to the east, one sees an undulating country accented here and there with red roofs contrasting with the green of fruit orchards.

"The attractions of the place induced me to follow the efforts of my friends, and I believe that I have, perhaps, produced a germ-plan, which, capable of variations in detail, may prove useful to many persons circumstanced similarly to myself.

"The absolute requirements in my own case were: three sleeping rooms, a living room and a kitchen; a bathroom proper being impossible, as no water-supply plant exists in the immediate vicinity. On the



SECOND FLOOR PLAN

A SUMMER HOME

first floor, the living room and kitchen have both an outlook to the west, south and south-west, and the kitchen opens upon the porch to afford convenience in serving open-air meals.

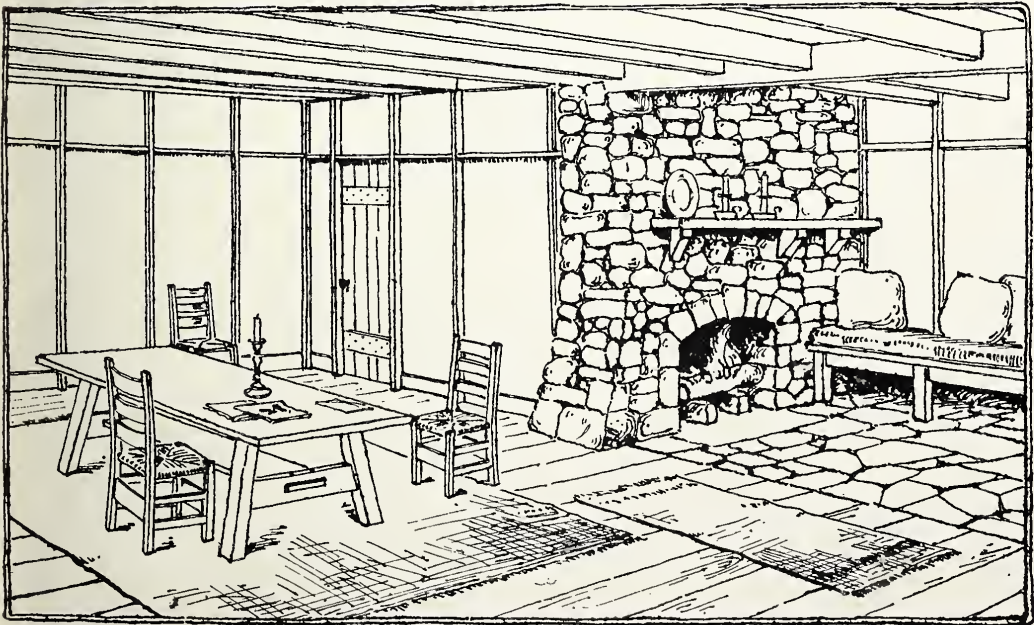
"The building does not contain a single stick of unnecessary timber, and, for purposes of economy, window- and door-frames are excluded. Stock size sashes, set with four, eight and twelve panes of single-thick, eight by ten glass, are hung with "T" or strap hinges to the dressed two by four studs.

"The exterior of the cottage is covered with special ten or twelve inch drop siding, with the rough surface exposed and the inner side dressed. The walls and trimmings are stained brown, a color which, according to the surroundings, may vary from Van Dyck to raw- or burnt-umber tones, or offer any other effect lying within this scale. The gable ends, as they appear in the elevation, are formed from narrow, dressed,

matched, vertical boards, painted in cream color.

"The interior of the cottage I shall not describe in detail, as the furnishings demanded by my own needs, or acceptable to my ideas of fitness, might easily prove distasteful to others. I permit myself, however, to offer suggestions for several methods of finishing the walls of the living room.

"First, the studs and joists may be left exposed and the whole stained green; or, building paper in blue, red or gray, may be fastened to the studs with large-headed tacks or nails, and finished above with an eighteen-inch paper frieze, to be procured from any interior decorator. Again, burlap, instead of building paper, may be tacked to the studs, and headed with a paper frieze, as in the second plan. Finally, ten- or twelve-inch matched and dressed boards may be run to the tops of the door- and window-openings (a height of six and a



THE CRAFTSMAN

half feet), and finished by a six-inch shelf, with above it a paper frieze. A variation of the last method might be made by using a six-inch board with molded or beveled edges at the base, and a four-inch board under the shelf, covering the joints of the perpendicular boards with battens, thus forming panels.

"I will add that the ceiling may properly be formed by covering the second-floor joists with uncolored burlap, and in holding the fabric in place by eight-inch boards with molded edges: thus forming long panels with somewhat the effect of a beamed ceiling.

"These four plans for the treatment of the walls are equally to be recommended as to both effect and economy of expenditure. Through the adoption of any one of them the house will be made ready for the decoration and arrangement which can be effected only by the hand of the mistress of the house."

A CLARKSON CROLIUS JUG. BY ELIZABETH M. SHORT.

BETWEEN Potter's Hill, which formerly rose at the junction of Reade and Cross Streets, New York, to City Hall Park there is no obvious connection. Even the hill itself ceased to be, some ninety odd years ago, and the two families, Remney and Crolius, who potted there side by side for a generation or two, were swept aside by the march of progress. Scant annals exist to show the successive steps from the tearing down of the two potteries and the leveling of Potter's Hill to the

building of the present Hall of Records on the same spot.

They were of good stock, those representatives of the Crolius family, and much respected by their neighbors, as is shown by the fact that they held the office of alderman, term after term, for the same ward: first, the father, John, and then Clarkson, the son. One does not fancy that they cared particularly to make their name famous, but they were just the men who would have felt great satisfaction could they have known that a piece of their ware would be found intact a thousand miles away and more than a hundred years after it was thrown on the wheel.

How this quaint old jug came to occupy a place of honor cheek by jowl with an exquisite bit of Rookwood is a tale interesting, because simple. The jug is now in the possession of Mrs. L. B. Caswell, Jr., of Fort Atkinson, Wisconsin, who told its story in a graceful way which will lose much by repetition and in type. She replied to my eager questions: "Oh, no, we did not think it of any special interest except to our own family—but it is old, very old, and I have always been told such a characteristic story about it.

"In the early part of the nineteenth century my ancestors lived at Middletown, a few miles from Utica, N. Y. One hot summer's day, Grandma Dodge, who was then a young girl, drove into town with money to buy a print dress for herself. She saw this jug in a shop window and could not resist the temptation to buy it; for it was harvest time, and the jug was exactly what she needed. It was Grandma's task to carry a field lunch to the men every day at ten o'clock, and it was difficult to keep the coffee as hot as they



The Clarkson Crolius Jug

THE CRAFTSMAN

liked it. See! there are the little holes where the wire bale was fitted;—for it had a handle and a pewter cover in those days.

“Grandma never even looked at the ‘sprigged frocks,’ but carried home the jug instead. Good service it did, too, until the family came West, and, even here in Wisconsin, as long as there were fields to harvest and lunches to carry, it continued its labors. So, when my grandparents moved to the city, the old jug went with them to enjoy a well-earned rest.”

At first thought it seems strange that collectors find so few things fashioned by the early potters of our own country. But the ware made in the old days of the trades, when the potter’s workshop was attached to his dwelling, was mostly serviceable things: preserve and spice jars, jugs, churns, butter crocks, milk pans, and other things for domestic use. These were generally left without decoration, except such as were intended for gifts or for other special purposes. Among the best shapes were the preserve jars, but even these were soon cast aside, when housewives had learned the canning process. Therefore, it gives us an agreeable sense of stability to read in a good round hand the lines traced by Clarkson Crolius one hundred six years ago.

At the top, just below where the pewter cover must have fitted, we find the designation: “No. 1”; while on the full curve opposite the spout occurs the inscription: “New York, Feb. 17th, 1798, Mf’d by Clarkson Crolius.”

Also, nearly concealed beneath one handle, stands the word: “Blue.”

The lettering is scratched in the green ware. The decoration (also wrought on

the plastic clay) is partly free hand, partly made with a hand stamp, and is painted blue, under the glaze. The body of the jug is a rich brown. It has a height of eleven and one-quarter inches, and it is twenty-six inches at its greatest girth.

ART OR NO ART? WHO SHALL SETTLE IT? WILLIAM MORRIS.

EDITOR’S NOTE.—The following plea for the popularization of art is here given as an effort to save and to make known every fragment which came from the pen of the great literary craftsman of the nineteenth century. Originally written as a contribution to a propagandist journal, it is reproduced with the purpose of adding yet another angle of vision—however slightly differing from those already established—through which to view the many sided and brilliant genius of William Morris.

THE workman of the present day may well think that art is not a matter which concerns him much.

To speak bluntly, he is not wealthy enough to share in such art (there is little enough of it, all told) as is going in civilized countries. His earnings are precarious, and his lodgings precarious also, and, to boot, stowed away almost always in the dirtiest corners of our dirty cities; so that, at the risk of offending worthy people who are feebly trying to bestow some scraps of art on their “poorer brethren,” it must be said that the workman’s home must be bare of art. Indeed, the attempt to bring beauty

ART OR NO ART

into such homes would be a task to break the heart of the most patient artist in Europe. That shabby gift of the crumbs that fall from the children's table must be taken back again, for there is no such thing as cheap art, and workmen can buy only what is cheap. On the other hand, if the workman takes it into his head to go some day to the galleries of art, that he may try to understand the raptures of us artists over the works of past ages, how does he speed on his educational errand? What does he find?—the door shut in his face on the one day, in the week on which he could carry out his attempt to learn something from the study of his own property—the National Gallery, say. It really does take an artist to understand the full force of this stupendous joke of the defenders of religion against common sense and common honesty.

It would exceed the limits of a newspaper article to show how far the workman is from having any share in art when he is at his work, but my workmen friends, at least, know all about that; for even those who are engaged in making the wares which, in the wretched slang of would-be cultivation, are called "art objects," have to work always as machines, or as the slaves of machines; and the "organizers of labor" take good care that neither the quality nor the quantity of the art in these "art objects" shall be too grand. Here, then, is the truth, which we artists know full well, that those who produce the wealth of civilized society have no share in art. So entirely are they cut off from it, that many, or most of them, it is to be feared, do not even know of their loss in this matter. Yet I am bound to assert here and everywhere that art is necessary to man unless he is to sink to something lower

than the brutes. Middle class supremacy has brought us to this at last, that such art as there is left is used (whatever its merits may be in each case) as a toy for the rich, while the workers are debarred from having any art, either in their work or their homes; that is to say, that the workers are doomed by capitalism to live without the pleasure which is necessary to humanity.

Yes, middle class supremacy! For things were very different all through the Middle Ages, from the twelfth to the end of the sixteenth century; while the middle class was being formed from the enfranchised serfs, yeomen, and craftsmen of the guilds. Throughout that period, at least, all manufactured goods, everything that admitted of ornament, was made more or less beautiful; nor was the beauty charged for as a separate article; since all craftsmen were more or less artists, and could not help adding beauty to the goods they made. It is easy to see that this could not have happened if they had been working for the profit of a master. They worked, on the contrary, under such conditions that they themselves were masters of their time, tools, and materials, and, for the most part, their goods were exchanged by the simple process of the user buying from the maker. Under these circumstances it was a matter of course that a man, being master of his work, should choose to make it pleasanter to himself by exercising upon it that love of beauty which is common to all men, till it is crushed out of them by the mere bitter struggle for life called "competition for wages," and by subjection to a master who also is struggling for profit against other competitors. This system of a man working for himself leisurely and happily was infinitely better, as regards both

THE CRAFTSMAN

the worker and his work, than that division-of-labor system by which the profit-grinding of rising commercialism supplanted it; but of course it is impossible to go back to such a simple system, even if it would not involve—as it would—a return to the whole hierarchical, or feudal state of society. On the other hand, it is as necessary for the existence of art as it is for the well-being of the people otherwise, that the workman should again have control over his material, his tools, and his time; only that control must no longer be of the individual workman, as in the Middle Ages, but of the whole body of workmen. When the workers organize work for the benefit of workers: that is to say, of the whole people, they will once more know what is meant by art; but if this social revolution does not come about (but it must), art will assuredly perish, and the rich will have no more of it than the poor.

It is most important, therefore, for the workers to take note how capitalism has deprived them of art. For that word means really the pleasure of life, nothing less. I beseech them to consider it not a light thing, but a most grievous wrong, that their work should be barren of attractiveness and their homes barren of beauty; and I assure them that this wrong is not an accident, not the result of the carelessness and hurry of modern life, which a few well-meaning men of the middle class backed by money can set right. It is not accidental, to be met by palliatives and temporary remedies, but it is the result of the subjection of the poor to the rich, and, at the same time, is the most obvious badge of that subjection. One thing only can amend it: the outcome of that class-struggle now happily in progress, and which will end by abolishing all classes.

THE DULL LEVEL OF LIFE. BY WILLIAM MORRIS.

EDITOR'S NOTE.—The title of this second reprint from the journalistic writings of William Morris reflects a discouragement born not alone from philanthropic thought and sensitiveness to the "World-Sorrow." "The Dull Level of Life" emanated from the smoke and fog of London, from the sordid streets and distressing sights of the capital, as well as from the desire to set wrong right in the moral world. It is the result of an impression made upon the aesthetic sense of the writer, his involuntary personal cry for beauty, quite as truly as it is an exposition of socialistic doctrine.

ONE of the chief terrors, real or affected, which afflicts the middle-class man in thinking of the chances of that "Coming Slavery," which Mr. Herbert Spencer so bewails, is a fear of the suppression of individuality. Our Socialist lecturers are all familiar with this objection, which seldom fails to be raised at question time in meetings where those are present who have any claim to be considered educated. To us Socialists looking round on the present state of society, the anxiety, when genuine, seems not a little ridiculous, considering the manner in which individualism founded on the gospel of commerce has guarded this precious jewel of individuality. Truly the mill-hand, who is as much a part of the machinery of the factory where he works as any cog-wheel or piece of shafting is, need not be very anxious about the loss of his "individuality" in a new state of things; the

THE DULL LEVEL

work girl passing days and nights over her sewing-machine might be excused perhaps if she were willing to barter the said "individuality" for the chance of a "square meal" a day: nay, the banker's or lawyer's clerk, "educated" as he is supposed to be, may be mean-spirited enough to find little solace for his life of mean drudgery in the contemplation of the theoretical "individuality" secured to him as a prime blessing by the system of free contract. These and such as these pay a very heavy price indeed for that "eager life of the world"; that freedom from a "low level of life" which the cant of the smug well-to-do man so glorifies nowadays. It does not need many words to show that the fear of death by starvation, which is the only motive to exertion that the anti-Socialist can see, does certainly destroy individuality among the millions of ordinary workers; but it must be furthermore asserted that what breaks down their spirit, and reduces them to a dead level indeed, does also injure men of more exalted minds and rarer gifts. It is indeed the fashion to say that genius will break through all encumbering circumstances, and will even be bettered by struggling out of them. But is it really so? We know of those who have broken through the adverse circumstances, and have gained fame and honor and done useful work for the world, though their minds too often have been narrowed and their hearts soured in the bitter combat; but of those whom adverse circumstances have utterly crushed, of these and the loss to the world which has come of their misery we know and can know nothing.

So much for men of genius! While as to men of good ordinary gifts,—those who may be called men of talent,—it is the com-

monest thing for their special gifts, their "individuality," to be thrust aside by the hideous waste of commercial war: which gifts, if they were really considered and wisely organized, would by means of due co-operation change the whole face of civilization and create happy lives to themselves and others. As it is, what is their condition if they belong to the working classes? We know very well that they are born and bred drudges; that they have just so much education bestowed on them as will not hinder them from drudgery profitable to their masters. That is their fate in the lump: and so besotted are we with the cant of individualism, that the condition of even the prosperous working men is thought a fair result of all the thousands of years of the world's life: or, if there is any further ideal about amongst the well-to-do, it aims no higher than a gradual improvement; while higher than a gradual improvement of these better-off workers, which improvement is still to stop short of emancipation from drudgery; while below the better-off must still be the terrible gulf of the residuum. It is strange while this ideal satisfies people, that Socialism, aiming as it does at the total extinction of drudgery, should seem to anyone to be a threat against the development of individual talent or genius, which, at the best, at present, is only possible to a few exceptionally lucky persons. The fear of this threat is of course in many places not genuine at all, and is only another way of putting the determination of the rich to keep down the poor; with such people, argument is impossible: but to those who genuinely feel the fear, we may say finally that it is scarcely too bold to hope that in a state of society to which a class of drudgers

THE CRAFTSMAN

is no longer necessary, education will not only be universal, but will be both more liberal, and wiser for all, than it is to-day for a few; and that it will be its function to develop any gifts which children or older people may have toward science, literature, the handicrafts, or the higher arts, or anything which may be useful or desirable to the community: furthermore, that, as it will be pleasant for those who possess such talents to use them, they will not deprive themselves of this pleasure merely because they are not driven to the exercise of their faculties by the fear of death by starvation.

It is a matter of course that these opportunities for the development of the higher faculties of the whole people will be founded, as hinted above, on the social use of that socialized labor aided by machinery, which is in operation at present for the service of individual profit: how far machine production may be carried; to what extent it may, at some time or other, be limited by the increase of leisure, and ease of life, and the pleasure in useful work which we may expect to result from the development of Socialism, these are matters of speculation, on which different minds will have different hopes; but one thing is certain: that it will be one of the chief aims of a socialized state to limit pleasureless labor to the uttermost. The crushing weight of this pleasureless labor, laid with such cruel indifference on our lives by the present anarchy, is what individuality is languishing under; from Socialism it has nothing to fear, but all to gain.

To use the forces of nature by means of universal coöperation for the purpose of gaining generous and equal livelihood for all, leaving them free to enjoy their lives,

and to emulate each other in producing pleasure for themselves and others, is what Socialism aims at: the aim of middle-class individualism, to judge by the state of society which it defends so eagerly, would seem to be the creation of a shabby average of dull discomfort for a large class of the community, relieved only by a mass of dire misery on the one hand, and by idle and insolent waste on the other.

THE CRAFTSMEN OF PERSIA. BY E. A. REED

"For I remember stopping by the way
To watch a potter thumping his wet clay,
And, with its all obliterated tongue,
It murmured: 'Gently, brother, gently, pray!'"

IT was after the time of Khayyam that Persia attained its greatest celebrity in the field of ceramics. During the period of Shah Abbas I (1586-1628), the secret of making *reflet* pottery was re-discovered, and thereafter flourished until the invasion of Mahmud, the Afghan, in 1721, when it was again lost,—perhaps forever.

These *reflet*, or iridescent tiles were painted upon dark grounds; but being turned to the light, they flash with rose, purple and gold: amethyst, emerald and ruby seem hidden in their depths. The secrets of many of the wonderful colors are now lost; but, during the centuries above named, the ceramic art of Persia was in full flower.

The designs were not necessarily confined to a single piece. The work was often arranged like a carpet: a single device extending over twenty or thirty square tiles, and

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being surrounded by a border delicately painted in vines and flowers.

In the sacred tomb at Mashhad, the walls are covered with superb decoration, and the men who entered it in disguise, and at the risk of their lives, pronounce the effect to be one of extreme brilliancy. The entire Koran is there presented in azure letters in high relief, projected upon a background of gold in combination with iridescent hues; the whole producing a matchless chromatic splendor.

At this period, too, Chinese craftsmen were invited to the Empire and found ready pupils among the Persians. Under the auspices of the former, a new ware was created called Kashee, from Kashan, the place of its production. Of this the prevailing tints were black or deep blue, treated with great delicacy of touch, and applied with a few master strokes.

A rare white porcelain of great value was also reproduced during the Abasside period. It was of translucent milky whiteness, and always ribbed or fluted with delicate moldings; while a peculiar glaze gave to each piece the appearance of a pearl.

From an early age there were skilled metal workers throughout Persia. These craftsmen successfully used iron, steel, brass, copper, silver and gold, and their weapons of war included blades which were scarcely inferior to those of Damascus. The wavy appearance of this prepared steel, which gave to the surface the effect of watered silk, was probably reached in both cases by the same means.

The inlaying of shields, helmets, breast-plates and swords with gold and silver was

carried to great perfection. The warriors who won the victories of Nadir Shah (1736) wore the arms of Persia flashing from buckler and shield; while passages from the Koran were sometimes inlaid upon the blades which gave no quarter to "infidel dogs."

Scarcely a hundred years have passed since this burnished armor was laid aside for the military accoutrements of Europeans.

The artists in metal produced also hammered ware in brass, silver and copper. They showed great skill in working the precious metals in combination with enamel, and their successors are still active at Ispahan; while from Behbahan, near Shiraz, come even finer products, which are characterized by the use of rich blues and other fine colors; gold and enamels being often blended together upon a ground of polished copper. The design in these pieces is typically Oriental: showing the cypress, the palm leaf, and other specimens of the flora of the East, which are often traced upon a background scattered with golden stars as delicate and minute as snow-crystals. The objects so wrought are, for the most part, vases, trays and bowls.

The pen cases, or *kalemdans*, are also the subjects of much artistic effort. They are usually made from *papier maché*, in the form of an oblong box, with a top slightly convex; being from ten to twelve inches in length, and about two inches in width. One end pulls out, disclosing a drawer which contains pens and a small brass ink-holder. They are elaborately painted with floral designs, landscapes, figures, and even battle scenes; some of the work being so fine that a glass is required to appreciate it.

In Shiraz and other cities, schools are maintained to perpetuate the traditions of

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the embroideries peculiar to those localities. These display heavy and intricate designs, wrought with silken thread, often in chain stitch, upon broadcloth, silk or velvet. The ground may be white, gray, or scarlet, purple, crimson, or black; and the work may be done in colors, or wrought with threads of silver and gold. When made for the royal family, these works of art are often further ornamented with pearls and precious stones.

Tapestries are wrought in silks of wonderful fabric and color. The richly embroidered shawls of Cashmere and Kirman are now exceedingly rare, but they may still be obtained in the palm leaf or cypress design, in exquisite softness of color and having elaborate floral borders.

From the primitive peoples of the far North, from the sentinel mountains which protect Persia from the inroads of the Turk, and from all the principal cities of the Shah, these beautiful products are given to the world.

They come also from the far South, where the wool is obtained from flocks feeding on the shores of Lake Niris, and where some magical property of the water makes possible a purity and brilliancy of coloring which is unattainable in the North.

They come, too, from Shiraz, which for more than a thousand years, was the capital of ancient Iran, in the vicinity of which city the flocks feed at an altitude of four thousand feet above the level of the sea.

The priceless silken carpets are still wrought for the mosques and for royalty. One million dollars is said to have been paid for a carpet to cover "the tomb of the prophet," and although the greater part of this price represents the value of the inter-

woven jewels, about one hundred and fifty thousand dollars must remain for the value of the fabric forming the base of the decoration.

The tiles and porcelains, the inlaid shields and helmets, the blades and breast-plates of Persia, together with her costly enamels and silken fabrics, if they continue to be wrought, will always hold her people in the front rank of the world's craftsmen.

THE REVIVAL OF HANDICRAFT. BY W. M. BANGS.

EVEN to the passing observer the attitude of the public toward any important matter is always interesting. To the artist-craftsman the sentiment of the masses regarding his own intentions and productions, is naturally of intense moment; since this sentiment indicates the advance which is possible. At present, the outlook is encouraging, and there is noticeable a certain popular appreciation of beauty, and a growing, although not yet sufficiently vigorous, demand that articles of daily service shall be as beautiful as is possible within the limits of their intended use and without forfeiture of character. This is fortunate for the public itself. It is no less fortunate for the craftsman and for those who earnestly desire that art be developed among the people, and beauty become an integral part of modern life.

While it may not be disputed that commercialism is the foe of peace, of simplicity and of the mood necessary for successful artistic endeavor, yet prosperity never has harmed anyone, except as it has encouraged

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idleness by lessening the need for production. That kind of harm, however, will not be suffered by those who love their work, and only the productions of those so inspired, mark the happy revival of handicraft. To every artist, appreciation, rightly shown, is always a fine stimulus and is often the encouragement needed. To the artist-craftsman, public appreciation is something more: it is opportunity itself. To one whose working materials are costly and whose productions involve labor other than his own, personal sacrifice is not all-sufficient. Demand must exist, else supply must cease.

The public is, of course, of many minds and is subject to many wishes. Every shining shield has its reverse. Many meretricious articles find ready sale, and their name is legion. The so-called art-departments of the department stores are crowded. The hunger for chromos, fish-nets and fussy decorations is by no means satiated. The wealthy—although the price labels are usually removed from the articles in ill-chosen or inharmonious collections—far too often find costly display gratifying, and clutter preferable to simplicity and sincerity: accepting imitations which reproduce with deadly accuracy the older designers, or which preserve forms without renewing spirit, and giving them ready place amid incongruous surroundings. Others among the wealthy classes, while acknowledging their own limitations by granting full freedom to skilled and thoroughly competent architects and decorators, permit the department store to obtrude itself in table articles, for instance, and in objects of daily service. In spite of these more or less distressing evidences, the better attitude of the public is obvious, and must be recognized as

an important factor in the revival of handicraft.

Beyond question, the various Expositions which have been held in America have deeply influenced the craftsman and the public. They have led the former in practical directions and toward useful ends; but their best and most powerful influence has been exerted upon the development of public taste. They have, at the least, marked *stages* of development. By weight and force of example they have created a more enlightened demand, and thus, if reasoning in a circle may be forgiven, they have stimulated a wider proper display.

Whenever the spirit of war is aroused from its occasional slumber, the gentle arts of peace suffer neglect. Therefore, it was inevitable that for some time prior to the Civil War, while the conflict was impending, during its active period, and for several years subsequent to its close, art-production in the United States was a matter of little importance to the public; that handicraft—in the correct use of the term—lacked all popular appreciation, and, that so lacking, was little practised. The Philadelphia Exposition of 1876 marked, if, indeed, it did not cause, the awakening. Possibly its influence was most strongly felt in stimulating the appreciation of painting; but, certainly, the display of many artistically-wrought articles of use had a beneficial effect upon the aesthetic sense of the public. The spirit of the exposition became a part of the public spirit, and to its lasting betterment. Various efforts in handicraft, now happily followed to the good of their projectors and to the pleasure of a share of the public, clearly owe their birth to this stimulating period.

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When the demoralizing pleasures of the Midway and of certain other doubtful features of the Columbian Exposition shall have been forgotten, the great enterprise will be remembered, perhaps, chiefly for its indication of architectural possibilities. The buildings, erected for temporary purposes, were necessarily shams; but they were frank, and, in spite of their structure, educative to the majority of the visitors. They indicated, plainly enough, in their arrangement, their form and decoration the fine results obtainable, when architects of training and acknowledged skill are employed to plan and to direct the work of builders. Moreover, by revealing the harmonious relations which can and should exist between the arts of the sculptor, the painter and the decorator with the art of the architect, they influenced the development of tasteful, appreciative demand. Such influence, once asserted, does not easily or quickly lose its force.

At the more recent Pan-American Exposition at Buffalo, no less important, although widely different, was the exhibit of landscape gardening and the suggestions for the artistic rearrangement of scenery without causing violent attack upon natural conditions. That this exhibit will be permanently effective in promoting or fostering a demand for more beautiful home-environment, there is no reason to doubt. The response and appreciation of the public were agreeably manifested.

It is, of course, altogether too early to say in what direction the coming Louisiana Purchase Exposition, at St. Louis, will mark or direct the growing development of appreciation; but the reports of progress and intention indicate that its salutary ef-

fect will be largely negative. It will show us, there is good reason to believe, that restraint is valuable; that overdoing is often as harmful as doing nothing, if not, indeed, so worthy of blame.

Among the many indications of the popular appreciation of the importance of beauty as a part, or adjunct, of our daily lives, none is more encouraging, or more apt to result in good, than the appointment of commissions to supervise the artistic efforts of municipalities, the decoration of public buildings and the adornment of public places. It is questionable how rapidly such commissions will be able materially to change general conditions. But, certainly, beginning with their appointment, they should be able to prevent the repetition of past offenses, and, possibly, before very long, they may effect the removal of obstacles to municipal beauty: such as the statues in which patriotism and admiration for heroic deeds have been exalted at the expense of cultivated taste. The appointment of these commissions is an act of the representatives of the people; therefore, it may be said that it is an act of the people themselves. To say that the act of appointment is more important than the results dependent upon it is not too bold a statement; it is a manifestation of proper feeling, of a wish for better things which will find gratification in one way or another. Other manifestations abound of the sentiment and appreciation to which reference has already been so insistently made.

While it is inevitable that the palatial residences of the very rich and other important structures should exhibit the highest attainment of our architects, it is more agreeable to observe that regard for form and proper

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decoration finds expression in simpler homes, and that, even now, in city streets, which might aptly be termed architectural deserts, there are occasional oases of charm and beauty wherein "love . . . laid every stone." These cannot fail to wield a constantly extending and happy influence.

In furniture, and the textiles which are one of its component parts or its necessary adjuncts, the growing demand for simplicity, with the resultant beauty, is no less pleasantly shown than in other branches of handicraft. Although, to be sure, in every furniture display-room, there are pieces enough to make the observer wish that the woodman had spared the tree; that their adhesive glue were still in countless hoofs on Western plains; that their disfiguring varnish had been permitted to serve its original useful purpose in tropical forests; yet better articles are supplied in sufficient number to indicate the higher demand. A more important indication, however, exists, perhaps, in the demand for furniture of individual design which shall present artistic feeling, technical skill, and a regard for suitability.

In stained glass, small windows and decorations appropriate to the homes of the people are offered for selection, which possess qualities of design, material, and manipulation superior to those of more important productions. Purveyors of jewelry, and other articles of personal adornment, now deem it wise, in their announcements, to claim for their wares excellence in design and workmanship, rather than to dwell upon the monetary value of their gems and precious metals.

Important as is the support of the public to all artist-craftsmen, it is particularly so

to manufacturers of silver ware, whose enterprises necessitate large capital and whose working materials represent large outlay. Yet these manufacturers find good reason to employ designers of talent, who, while thoroughly trained, conversant with tradition, are yet able and willing to seek inspiration from Nature. These manufacturers find, moreover, that articles produced by hammer and chasing-tool skilfully handled, gain the highest favor; that, indeed, the objects most indicative of handicraft are not only better artistically than the machine-made articles, but are also better from a business point of view.

Lace makers are now very successful, if their products have artistic value. The publishers of books, whatever may be the literary value of the works which they issue, have recognized—perhaps, they have been forced to recognize—the public demand for better workmanship. This demand has been met by better typography, better press work and better binding than those which obtained a decade since. Even those who issue books intended merely to advertise their wares, find that the more artistic, and therefore, attractive these publications are, the more certainly they are read and the more effectively do they accomplish their purpose.

It is to English potteries that at present we mainly owe such table services as are worthy the attention of those who desire that beauty be given a share in our daily life. In various ways: by inheritance, by discovery, by wise assimilation, or by purchase, the English potters have gained the most valuable secrets of glaze and method. The best and most artistic decorators lend them their talents. The glory of Sèvres is

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no more predominant, and the productions of Continental potteries are no longer so important artistically as once they were. In America, table wares are produced which, no doubt, are serviceable; but in them other merit is rare, if not, indeed, altogether lacking. But, certainly, this is only a temporary condition. That demand exists for these superior services is evidenced by the number and the quality of such articles imported, and by the pleasure with which they are regarded by those acquainted with the collections of a few important houses. The American supply will follow after the demand, and production in this branch will be another triumph of American handicraft.

Indeed, in other ways and in other articles, American potteries have shown the worthy purposes of their projectors, and have proven by successful results the skill of their craftsmen. The productions of these potteries have character, charm and grace; but they need no mention here. They have been described in detail, and the methods of the potteries treated, in recent numbers of *The Craftsman*. It only remains to add that the success of these establishments—most notably that of the Rookwood—is further evidence of a popular appreciation of handicraft.

In truth, "no man can emancipate himself from his own time and place;" but of all men the craftsman should now least wish to do so. For if, in pursuing desired expression, he will trust the public of the

present time, he will be certain to obtain some measure of appreciation: a sentiment which will be operative for his own welfare and pleasure, as well as for the advancement of his craft.

IT is not often in the United States that there is a record of any piece of furniture staying in the same place for twenty-five, much less one hundred years. Yet in Westernville, Oneida Co., N. Y., there is an old "grandfather's" clock ticking away, which with the new year of 1903 is said to have stood in its present position a hundred years. The home which holds this venerable time-piece was built by General William Floyd, one of the signers of the Declaration of Independence, and the old house has weathered the storms as well as the clock. Built in the center of a ten-thousand-acre trace of land acquired from the Indians in 1788, the lands have gradually been sold, but four hundred acres still remain surrounding the old homestead. The old mansion is well preserved, and there have been no changes beyond necessary repairs. It is of Colonial architecture, and its interior furnishings form a feast for the lovers of the antique. There are some rare pieces of furniture imported from England over a century ago. The house belongs to the widow of Admiral Sicard, and was left her by her father, the grandson of General Floyd.

FROM GEORGIAN TIMES



FROM GEORGIAN TIMES.

SEVERAL months since The Craftsman presented illustrations of chairs, sideboards and other necessary articles of household furniture, selected from pretentious pieces offered in the shops to buyers whose desire for display blinds them to all considerations of fitness, comfort and beauty. The presentation was accompanied by a plea for the education of such buyers,—who are largely drawn from the working classes,—toward simplicity of taste; since, were their purchases governed by this consideration, they would acquire objects of daily use, which would be durable, because simplicity can not mask faults of structure and material; which would eventually please their owners by their very unobtrusiveness,

and favorably influence other branches of household expenditure in the direction of both economy and refinement.

The present illustrations have been selected from a wholly different class of cabinet-making. They represent objects such as are purchased by more or less refined and well-read people: ranging from those whose eyes have been educated by contact with good models to those who, by imitating the selections of connoisseurs, have ac-

quired, or are in process of gaining some degree of knowledge and taste themselves.

An examination of the pieces here shown in illustration might lead to the objection that they, being necessarily built of mahogany, can be owned by the affluent only, and, therefore, can have no place in a plea for the popularization of good household art.

A further argument might be urged



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against them that they are direct copies of old objects; destroying the romance of the originals, which, by many persons, are regarded almost in the light of fetiches.

These objections can be answered together and easily. First, it is well that all classes of the public be directed in matters of household art—the well-circumstanced, as well as the persons of small means and opportunity. It is well for the former to be led away from the French historic styles of cabinet-making, which, most beautiful and effective in their time, produced objects designed as the adjuncts and complement of palace-architecture: such as in our own country are out of place and keeping, save in the most spacious and elegant drawing-rooms. In the case of the Georgian or



Colonial models, no such objection exists. The Chippendale, Hepplewhite, "English Empire," or, more broadly speaking, the pieces of "Colonial Mahogany," reproduced by the originals of our illustrations, were in fact, "commercial wares" of the higher order, intended for wide, rather than exclusive service, and having no characteristics of a luxury incompatible with middle-class life.

The second objection urged against these pieces as direct imitations of old models is largely removed by reason of their extensive and permanent adaptability to place and circumstance, and their qualities of durable beauty. The same objections are further—indeed almost entirely—set aside by the good accruing to both craftsmen and public through the imitation of such worthy models: to craftsmen as an outcome of their forced employment of correct structural principles; to the public by the familiar sight of educative objects.

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The models which we are examining were not created in order to provoke comment upon their originality. They were the result of study, intelligence, enthusiasm. All the famous Georgian cabinet-makers, beginning with Thomas Chippendale, wrote treatises upon their craft, which they regarded as a special branch of architecture, and as worthy of serious consideration as the parent art itself. The brothers Adam were, indeed, architects, as the London district about the present Adelphi Theater could once testify; while Hepplewhite and Sheraton were as studious as their predecessors, although the first, through his love of the graceful, often turned aside from the strict laws of construction.

In examining the examples which we have chosen for illustration, it is well that we proceed according to the fame of the models after which they were made. The first to be noted are therefore the two arm-chairs built in the style known as Chippendale: one of them being fully typical of its designer,

as a large class of American seekers of Colonial furniture have come to regard him. The qualities sought by Chippendale in his cabinet-making were beauty, strength and adaptability to use, and that all three are present in this example is evident at the first glance. The eye follows with extreme pleasure the "bandy" or "cabriole" leg, carved at the exact point where heaviness of effect is desirable, and ending in the ball-and-claw foot, which accents the idea of stability. The same union of beauty and strength occurs in the "splat," which is joined to the back of the seat, thus giving firmness to what were otherwise the weakest point of the chair. It was against this structural device that Hepplewhite unfortunately rebelled, not only separating the "splat" from the seat, but even cutting away the back at this point, and so produc-



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ing a chair which, although graceful, was extremely fragile. But with Chippendale the regard for beauty and strength was the same and the two qualities are always closely joined in his work. In borrowing the claw-and-ball foot from the Dutch joiners, he refined and developed the original design. In giving solidity to the "splat," he was careful to embellish it with piercings wrought in infinite variety of floral or purely linear forms. Furthermore, he echoed his principal lines in his details, so binding together the parts of his design and making it capable of exciting instant admiration.

The other chair, with its straight legs and cross-braces, is not recognizable, like the other, by every one who knows the name of Chippendale. It belongs to a later period of the artist's life, and is not included in the famous book of designs which he published at the middle of the eighteenth century. There are touches of Continental influence in the arms, and such an infusion of lightness into the design as might at first cause question of its parentage. But the changes have not marred the structural qualities of Chippendale, and the piece remains firm and durable. Something in the swell of the lines would reveal its maker, even if its authenticity were not, as it is, established beyond doubt, while a close variant of the chair is treasured in a New England village.

Qualities of excellent structure may be claimed also for the small round table with the pillar-and-claw standard, in which we recognize a member of a large family of old friends often yet seen in their original homes in Massachusetts farmhouses. This, too, is practically a Chippendale design, if we consider the name in its broadest sense: that is, as applied to a period, rather than

as restricted to the productions of the greatest cabinet maker of the eighteenth century. As a most familiar object, it is here introduced to show the wide prevalence at that period of good designs, which extended, as one writer has remarked, to the furniture used by poor people. And in support of this statement it is but necessary to add that the model of the wooden-seated chairs with railed backs and sides, known under the name of Windsor, and now so highly prized, is said to have been found in a peasant's cottage by one of the Georges, in a stroll about the village of the "Merry Wives." This anecdote, whether it be a legend, or yet the statement of a real occurrence, is equally significant, and constitutes in itself an argument for simplicity as a factor in good art.

The sideboard standing as our first illustration, is of a later period than the chairs, since Chippendale, in works of similar character, never went beyond the serving table. The slightly swelling forms and particularly the different planes of the various compartments of this piece point to the influence of Sheraton, who thought and wrote much upon the subject of perspective. This is a valuable study as showing that in cabinet making, as in all other branches of creative work, there are no abrupt changes, but rather a constant evolution which gradually changes the characteristics of a style; bringing certain points into prominence, diminishing non-essentials, and obliterating yet other original features. In this model Chippendale's union of strength and beauty no longer exists, but the influences of the brothers Adam, Hepplewhite and Sheraton combine in presenting a pleasing and artistic object.

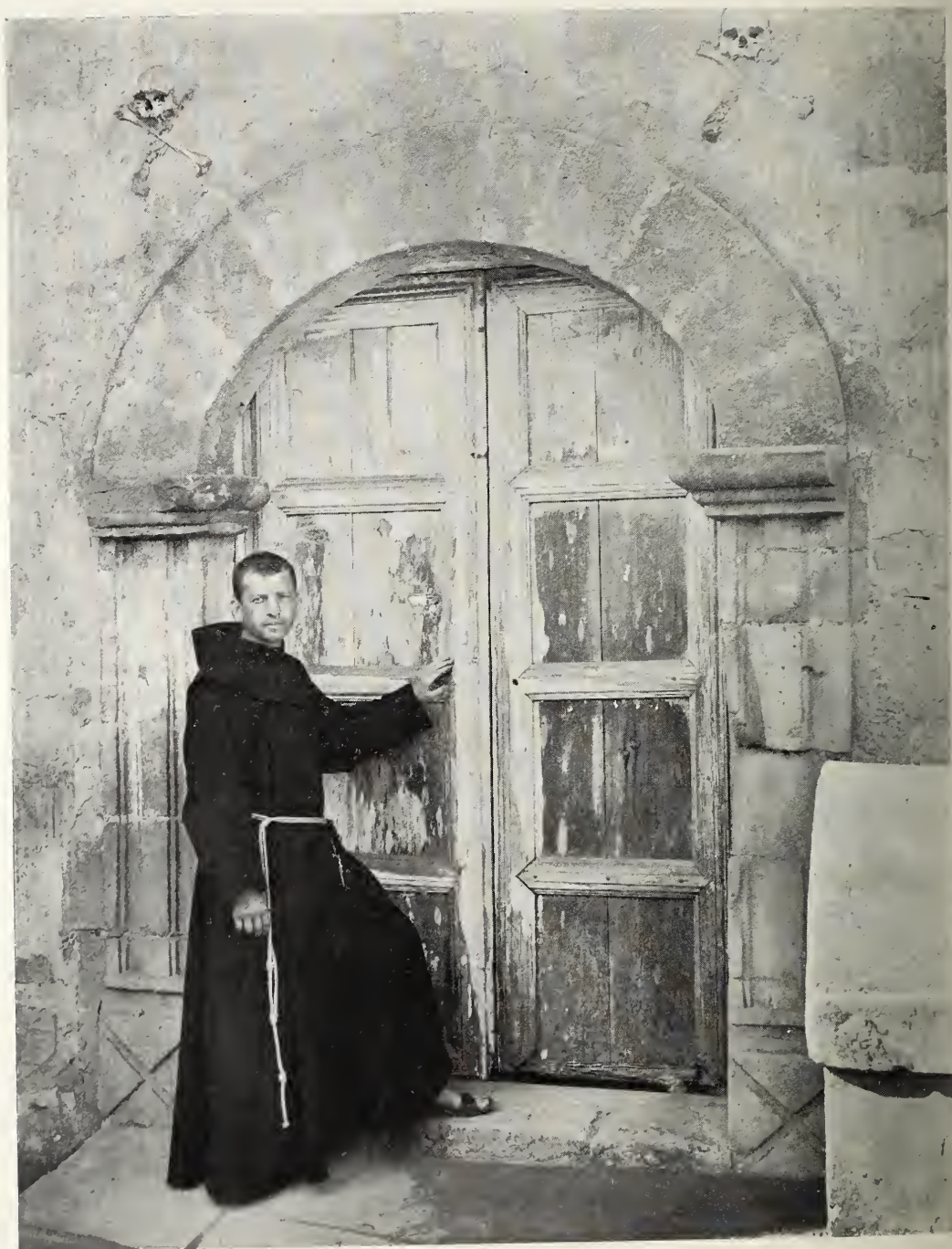
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The circular double-bedded table, with its pillars and animal feet, is clearly of the style known as "English Empire," which is heavier than the French work of the same period, but just as plainly due to the influence upon society and art of Napoleon's campaign in Egypt. Therefore, to the connoisseur the table is a historical reminiscence, which, as it should be, stands quite apart from its artistic and serviceable values. It stands the test of solidity, simplicity and convenience, while adding to those qualities details which gratify the eye.

In conclusion, the "highboy" claims attention in our pages as a piece of Colonial or Georgian cabinet-making second to none other, unless it be to a Chippendale chair. The individual piece here illustrated dates from the decade 1730-1740, as may be learned from the broken-arched pediment with the torch-like ornaments; the straight and the "stepped-top" types being earlier forms of the same object. Following the general trend of development in cabinet-making, the "high-boy" shot upward from the original square chest, losing in the pro-

cess of evolution two of its six legs, whose position is still indicated by the "drops" or wavy lines at points equi-distant from the center of the piece. In this form, the "high-boy" reached its greatest beauty: earlier, being quaint and reminiscent of Dutch house-fronts, and, later, becoming too free and fantastic in outline. It may further be said in favor of the modern piece that it is no inaccurate adaptation of a good model, but a reproduction pure and simple of an "antique" actually existing, and worthy to figure in the setting of a story of Colonial life.

[EDITOR'S NOTE.—The term "high-boy" is so widely used without knowledge of its meaning, that it may not be out of place here to suggest its derivation. Its last syllable is the French word *bois* (wood), which also occurs in the same combination in the name of an orchestral instrument, the *hautbois*, now Italianized into *oboe*. "High-boy" and "low-boy" were therefore appropriate names given by our ancestors to their household chests of greater or lesser height.]



Santa Barbara Mission: Door leading to Cemetery

CALIFORNIA MISSIONS

THE CALIFORNIA MISSIONS. BY GEORGE WHARTON JAMES. V. THE SPANISH MISSIONS OF THE SOUTHWEST

AT the time of the founding of San Luis Obispo, relations between Serra and Governor Fages were strained almost to breaking. Serra appears to have had just cause for complaint. The enthusiastic, impulsive missionary, desirous of furthering his important religious work, believed himself to be restrained by a cold-blooded, official-minded soldier, to whom routine was more important than the salvation of the Indians. Serra complained that Fages opened his letters and those of his fellow missionaries; that he supported his soldiers when their evil conduct rendered the work of the missionaries unavailing; that he interfered with the management of the stations and the punishment of neophytes, and devoted to his own uses the property and facilities of the Missions.

In the main, this complaint received attention from the Junta in Mexico. Fages was ultimately removed, and Rivera y Montcada appointed Governor in his place. More missionaries, money and supplies were placed at Serra's disposal, and he was authorized to proceed to the establishment of the additional missions which he had planned. He also obtained authority from the highest powers of the Church to administer the important sacrament of confirmation. This is a right generally conferred only upon a bishop and his superiors, but as California was so remote and the visits of the bishop so rare, it was deemed appropriate to grant this privilege to Serra.

Rejoicing and grateful, the earnest president sent Fathers Fermin Francisco de Lasuen and Gregorio Amurrio, with six soldiers, to begin work at San Juan Capistrano. This occurred in August, 1775. On the thirtieth of the following October, work was begun, and everything seemed auspicious, when suddenly, as if God had ceased to be favorable, terrible news came from San Diego. There apparently things had been going well. Sixty converts were baptized on October 3, and the priests rejoiced at the success of their efforts. But the Indians back in the mountains were alarmed and hostile. Who were these white-faced strangers causing their brother aborigines to kneel before a strange God? What was the meaning of that mystic ceremony of sprinkling with water? The demon of priestly jealousy was awakened in the breasts of the *tingaivashes*—the medicine men—of the tribes about San Diego, who arranged a fierce midnight attack which should rid them forever of these foreign conjurers, the men of the "bad medicine."

Exactly a month and a day after the baptism of the sixty converts, at the dead of night, the mission buildings were fired and the eleven persons of Spanish blood awakened by flames and the yells of a horde of excited savages. A fierce conflict ensued. Arrows were fired on the one side, gun-shots on the other; while the flames roared in accompaniment and lighted the scene. Both Indians and Spaniards fell. The following morning, when hostilities had ceased and the enemy had withdrawn, the body of Father Jaume was discovered in the dry bed of a neighboring creek, bruised from head to foot with blows from stones and clubs, naked, and bearing eighteen arrow wounds.

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Bells of San Juan Capistrano Mission

The sad news was sent to Serra, and his words at hearing it, show the invincible missionary spirit of the man: "God be thanked! Now the soil is watered; now will the reduction of the Dieguinos be complete!"

At San Juan Capistrano, however, the news caused serious alarm. Work ceased, the bells were buried and the priests returned.

The next Mission to be established was that of San Francisco. Captain Anza selected a site near a spring and creek, which was named from the day,—the last Friday in Lent,—*Arroyo de los Dolores*. Hence the name so often applied to the mission itself: it being commonly known even to-day as "Mission Dolores." Lieutenant Moraga

was ordered by Rivera to establish a fort on the site selected by Anza, and on July 26, 1776,—that memorable year in American annals—a camp was pitched there. The next day, a building of tules was begun and on the twenty-eighth of the same month mass was said by Father Palon. In the meantime, the vessel San Carlos was expected from Monterey with all needful supplies for both the *presidio* and the new mission, but, buffeted by adverse winds, it was forced down the coast as far as San Diego, and did not arrive outside of what is now the bay of San Francisco until August 17.

The two carpenters from the San Carlos, with a squad of sailors, were set to work on the new buildings, and on September 17



Ruins of San Juan Capistrano

THE CRAFTSMAN

the foundation ceremonies of the *presidio* took place. On that same day, Lord Howe of the British army, with his Hessian mercenaries, was rejoicing in the city of New York in anticipation of an easy conquest of the army of the revolutionists.

September 17, the day of "the stigmata of our seraphic father, Saint Francis,"—memorable day, memorable year! Little did that band of Spaniards imagine the importance of their act! The dreams of the most vivid imagination could not have conceived what the course of a hundred and twenty-five years would show on the site of their insignificant camp and its surroundings: a great city, the gateway to the Orient, the home of nearly half a million inhabitants; the hills which they laboriously climbed, echoing the clangor of bells; the bustle of factories, foundries and great ship-building, sugar-refining and other gigantic enterprises; the silent bay changed into the busy meeting place of a thousand ships of all nations and tonnages.

It was the establishment of that *presidio*, followed by that of the Mission on October 9, which predestined the name of the future great American city, born of adventure and romance.

FATHERS Palon and Cambon had been hard at work since the end of July. Aided by Lieutenant Moraga, they built a church fifty-four feet long, and a house thirty by fifteen feet, both structures being of wood, plastered with clay and roofed with tules. On October 3, the day preceding the festival of St. Francis, bunting and flags from the ships were brought to decorate the new building;

but, owing to the absence of Moraga, the formal dedication did not take place until October 9. Happy was Serra's friend and brother, Palon, to celebrate high mass at this dedication of the church named after the great founder of his order, and none the less so were his assistants, Fathers Cambon, Nosedal and Peña.

To-day the Mission is within a square of the clanging bells of the San Francisco cable cars. All the surrounding space is built over. The stone and adobe-covered structure which now occupies the site of the old wooden, tule-roofed Mission, together with the graveyard, is all that survives from old days. A modern brick church rises at its side, and there where, a century ago, the homes of the Indians stood, with their workshops and forges and looms, now stands a Catholic school building.

Just before the founding of the Mission of San Francisco, the Spanish Fathers witnessed an Indian battle. Natives advanced from the region of San Mateo and vigorously attacked the San Francisco Indians; burning their houses and compelling them to flee in their tule rafts to the islands and the opposite shores of the bay. Months elapsed before these defeated Indians returned, and thus the Fathers at San Francisco were afforded an opportunity to work for the salvation of their souls.

In October of the following year, Serra paid his first visit to San Francisco, and said mass on the titular saint's day. Then, standing near the Golden Gate, he exclaimed: "Thanks be to God that now our father, St. Francis, with the holy processional cross of Missions has reached the last limit of the Californian continent. To go farther he must have boats."

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Santa Cruz Mission, now destroyed

THE same month in which Palon dedicated the Northern Mission, found Serra, with Father Gregorio Amurrio and ten soldiers, wending their way from San Diego to San Juan Capistrano, the foundation of which had been delayed the year previous by the San Diego massacre. They disinterred the bells and other buried materials and without delay founded the Mission. With his customary zeal, Serra caused the bells to be hung and sounded, and said the dedicatory mass on November 1, 1776. The original location of this Mission, named by the Indians *Sajirit*, was approximately the site of the present church, whose pathetic ruins speak eloquently of the frightful earthquake which later destroyed it.

Aroused by orders from Viceroy Bucarelli, Governor Rivera hastened the establishment of the eighth Mission. A place was found near the Guadalupe River, where the Indians had four *rancherías*, and which they named Tares. Here Father Tomás

planted the cross, erected an *enramada*, or brush shelter, and on January 12, 1777, said mass, dedicating the new Mission to the Virgin, Santa Clara, one of the early converts of Francis of Assisi. By the end of the year, there had been sixty-seven baptisms, eight of which were of adults.

On February 3, 1777, the new Governor of Alta or Nueva California, Felipe de Neve, arrived at Monterey and superseded Rivera. He quickly established the *pueblo* of San José, and, a year or two later, Los Angeles, the latter under the long title of the *pueblo* of "Nuestra Señora, reina de los Angeles,"—Our Lady, Queen of the Angels.

For many years,—indeed ever since the days of the Jesuits,—when the revered Father Kino was at work among the Pimas, it had been purposed to establish missions among the Yuma Indians on the Colorado River. But not until 1775-6 was anything definite accomplished. Then, Francisco Garcés (the diary of whose various expedi-

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tions was recently published) and Tomás Eixarch visited the Yumas, on the site of what is now the United States Indian School, and were well received by a local chief named Palma. The order for the establishment of missions at this point was ultimately given by General Croix, on March 20, 1780. With fateful stubbornness this man, unfamiliar with the dangerous conditions, ordered the introduction of a system of management altogether different from that which obtained elsewhere. Indians and Spaniards were to live promiscuously in the *pueblo*. There was to be no distinct mission for the former, and the priests were given no temporal control over their converts. Indeed, it was a modern town, where colonists and natives lived in proximity, with the priests as pastors and teachers, under a kind of semi-military government. The *pueblo* was named "La Purísima Concepción," and was situated on the California side, where the Indian school now stands. Garcés and Barreneche were its missionaries. A little later, San Pedro y San Pablo de Bicuñer was established, some eight or ten miles farther down the river, on the California side. These were fateful establishments, unfortunate experiments in colonization destined to offer sad proofs of the determination of the Yumas, shown even to-day, not to yield anything of their belief to others. They were the scenes of pathetic preparations for martyrdom and finally of rude and terrible butcheries. Priests, settlers, soldiers and Governor Rivera himself perished in the terrific attack. Forty-six men met an awful fate and the women were left to a slavery more frightful than death. This was the last attempt made by the Spaniards to missionize the Yumas.

With these sad events in mind the Fathers founded San Buenaventura on March 31, 1782. Serra himself preached the dedicatory sermon. The Indians came from their picturesque conical huts of tule and straw, to watch the raising of the Cross, and the gathering at this dedication was larger than at any previous ceremony in California; more than seventy Spaniards with their families, together with large numbers of Indians, being there assembled.

The next month, the *presidio* of Santa Barbara was established, and later the Mission of the same name.

In the end of 1783, Serra visited all the Southern Missions to administer confirmation to all the neophytes, and in January, 1784, he returned to San Carlos at Monterey. Then he visited the two Northern Missions of Santa Clara and San Francisco, returning home in June. His last days were saddened by the death of his beloved friend and brother, Crespi, and embittered by contests with the military authorities for what he deemed the right. His last act was to walk to the door, in order that he might look out upon the beautiful face of Nature. The ocean, the sky, the trees, the valley with its wealth of verdure, the birds, the flowers—all gave joy to his weary eyes. Returning to his bed, he "fell asleep," and his work on earth ended. He was buried by his friend Palon at his beloved Mission in the Carmelo Valley, and there his dust now rests.

His successor as the president of the Missions was Fernin Francisco Lasuen, who, at the time of his appointment, was the priest in charge at San Diego. He was elected by the directorate of the Franciscan College of San Fernando, in the City of Mexico, Feb-

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ruary 6, 1785, and on March 13, 1787, the Sacred Congregation at Rome confirmed his appointment; according to him the same right of confirmation which Serra had exercised. In five years this Father confirmed no less than ten thousand, one hundred thirty-nine persons.

Santa Barbara was the next Mission to

ocean and islands beyond. Indeed, for outlook, it is doubtful if any other Mission equals it. It was formally dedicated on December 4, 1786.

Various obstacles had been placed in the way of the priests. Governor Fages wished to curtail their authority and sought to make innovations which the Fathers regarded as



Wine tuns at San José Mission

be founded. For awhile it seemed that it would be located at Montecito, now the beautiful and picturesque suburb of its larger sister; but President Lasuen doubtless chose the site the Mission now occupies. Well up on the foothills of the Sierra Santa Inez, it has a commanding view of valley,

detrimental in the highest degree to the Indians, as well as annoying and humiliating to themselves. This was the reason of the long delay in founding Santa Barbara. It was the same with the following Mission. It had long been decided upon. Its site was selected. The natives called it Algsa-

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cupí. It was to be dedicated "to the most pure and sacred mystery of the Immaculate Conception of the most Holy Virgin Mary, Mother of God, Queen of Heaven, Queen of Angels, and Our Lady": a name usually, however, shortened in common parlance to "La Purísima Concepcion." On December 8, 1787, Lasuen blessed the site, raised the Cross, said mass and preached a sermon; but it was not until March, 1788, that work on the buildings was begun. An adobe structure, roofed with tiles, was completed in 1802, and, ten years later, destroyed by earthquake. At this time, several shocks occurred; the last one throwing down the walls of the Mission and those of all the other buildings, including the houses of the neophytes. The earth yawned and emitted water and black sand: the crevice thus made on the hillside behind the church having never closed. Subsequent floods completing the destruction of the building, the spot was abandoned, and, in November of 1818, a church on the present site was begun. In 1824, the Indians revolted, drove out the priests, captured the buildings and held possession of them for some days. In these disturbances the second church was damaged beyond repair: a fact which led to the building of the present church, which was dedicated on October 4, 1825. Nine years later, it was secularized, and thus it will be seen that its short existence was varied and turbulent.

The next Mission founded by Lasuen was that of Santa Cruz. On crossing the coast range from Santa Clara, he thus wrote: "I found in the site the most excellent fitness which had been reported to me. I found, beside, a stream of water, very near, copious and important. On August 28, the day of

Saint Augustine, I said mass, and raised a cross on the spot where the establishment is to be. Many gentiles came, old and young, of both sexes, and showed that they would gladly enlist under the Sacred Standard. Thanks be to God!"

On Sunday, September 25, Sugert, an Indian chief of the neighborhood, assured by the priests and soldiers that no harm should come to him or his people by the noise of exploding gunpowder, came to the formal founding. Mass was said, a *Te Deum* chanted, and Don Hermenegildo Sol, Commandant of San Francisco, took possession of the place, thus completing the foundation. To-day nothing but a memory remains of the Mission of the Holy Cross.

Lasuen's third Mission was founded in this same year, 1791. He had chosen a site, called by the Indians Chuttusgelis, and always known to the Spaniards as Soledad, since their first occupation of the country. Here, on October 9, Lasuen, accompanied by Fathers Sijar and Garcia, in the presence of Lieutenant José Arguello, the guard, and a few natives, raised the Cross, blessed the site, said mass and formally established the mission of "*Nuestra Señora de la Soledad*."

One interesting entry in the Mission books is worthy of mention. In September, 1787, two vessels belonging to the newly founded United States sailed from Boston. The smaller of these was the Lady Washington, under command of Captain Gray. In the Soledad Mission register of baptisms, it is written that on May 19, 1793, there was baptized a Nootka Indian, twenty years of age, "Iquina, son of a gentile father, named Taguasmiki, who in the year 1789

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was killed by the American Gret (undoubtedly Gray), Captain of the vessel called *Washington*, belonging to the Congress of Boston."

For six years no new missions were founded: then, in 1797, four were established, and one in 1798. These, long contemplated, were delayed for a variety of reasons. It was the purpose of the Fathers to have the new missions farther inland than those already established, that they might

hard to believe that he would not have known more of the interior country, even had he been forced to make the explorations alone.

Various investigations were made by the nearest priests in order to select the best locations for the proposed missions, and, in 1796, Lasuen reported the results to the new Governor, Borica, who in turn communicated them to the Viceroy in Mexico. Approval was given and orders issued for the establishment of the five new missions.



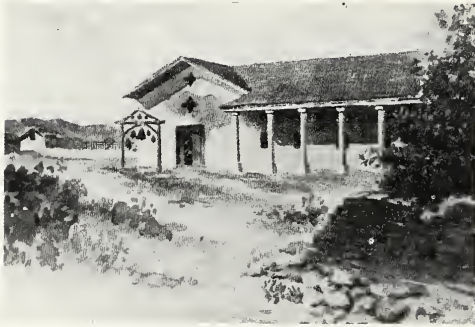
San Miguel Mission from south

reach more of the natives: those who lived in the valleys and on the slopes of the foothills. And yet it must be confessed that the Fathers and the military men of the *presidio* were not zealous explorers. They knew little of the inland country. Even in 1794, the eastern shores of the San Francisco Bay were almost unknown to them. No explorations even had been attempted. This is in marked contrast to the spirit shown by the early explorers and by such priests as Kino and Garcés. Had the latter been in charge, during Lasuen's term of office, it is

On June 9, 1797, Lasuen left San Francisco for what is now the Mission San José, then called the Alameda. The following day, a brush church was erected, and, on the morrow, the usual foundation ceremonies occurred. The natives named the site Oroyson. Beautifully situated on the foothills, with a prominent peak near by, it offers an extensive view over the southern portion of the San Francisco Bay region. At first, a wooden structure with a grass roof served as a church; but later a brick structure was erected, which Von Langsdorff visited in

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1806. This has now totally disappeared and a very modern church occupies its site. Some of the other buildings, however, remain, and are now owned by the Dominican Sisters, who have an orphanage in the vicinity. The chief attraction in the remaining buildings lies in the great wine tuns, illustrated herein. This wine was made and sold throughout the country to the churches for sacramental uses, but, within the last few years, the vines have been uprooted; "for," as the Mother Superior recently said to the writer, "the making of wine is not an appropriate occupation for women."



San Rafael Archángel Mission

It seems singular to us at this date that although the easiest means of communication between the missions of Santa Clara, San José and San Francisco, were by water on the Bay of San Francisco, the Fathers and soldiers at San Francisco had no boat or vessel of any kind. Langsdorff says of this: "Perhaps the missionaries are afraid lest if there were boats, they might facilitate the escape of the Indians, who never wholly lose their love of freedom and their attachment to their native habits; they therefore consider it better to confine their communication with one another to the means afforded by the land. The Spaniards, as well as their

nurselings, the Indians, are very seldom under the necessity of trusting themselves to the waves, and if such a necessity occur, they make a kind of boat for the occasion of straw, reeds and rushes, bound together so closely as to be watertight. In this way they contrive to go very easily from one shore to the other. Boats of this kind are called *walza* by the Spanish. The oars consist of a thin, long pole somewhat broader at each end, with which the occupants row sometimes on one side, sometimes on the other."

For the next Mission two sites were suggested; but, as early as June 17, Corporal Ballesteros erected a church, missionary-house, granary and guard-house at the point called by the natives Popelouthom, and by the Spaniards, San Benito. Eight days later, Lasuen, aided by Fathers Catalá and Martiarena, founded the Mission dedicated to the saint of that day, San Juan Bautista.

Next in order, between the two Missions of San Antonio de Padua and San Luis Obispo, was that of "the most glorious prince of the heavenly militia," San Miguel. Lasuen, aided by Sitjar, in the presence of a large number of Indians, performed the ceremony in the usual form, on July 25, 1797. This Mission eventually grew to large proportions. In a subsequent chapter, dealing with the interiors of the Mission churches, a detailed description of the interior of San Miguel will be given; since it remains today almost exactly as decorated by the hands of the original priests.

San Fernando Rey was next established, on September 8, by Lasuen, aided by Father Dumetz. This is the Mission recently re-

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stored by the Landmarks Club of Los Angeles.

After extended correspondence between Lasuen and Governor Borica, a site called by the natives Tacayme, was finally chosen for locating the next establishment, which was to bear the name of San Luis, Rey de Francia. Thus it became necessary to distinguish between the two saints of the same name: San Luis, Bishop (Obispo), and San Luis, King; but modern American parlance has eliminated the comma, and they are respectively San Luis Obispo and San Luis Rey. Lasuen, with the honored Father Pegri and Father Santiago, conducted the ceremonies on June 13, and the hearts of all concerned were made glad by the subsequent baptism of fifty-four children. No other priest beside Serra was so beloved and is now so honored as Pegri. For thirty-four years he conducted the Mission at San Luis Rey, and, when finally driven from it, he left a population of five thousand persons, large numbers of whom were blacksmiths, carpenters, and mechanics in other trades. To this day, many regard the church and buildings which his unwearied industry and zeal erected, as by far the finest architectural monuments of the Franciscans in California. An idea may be gained of its grandeur and simple majesty from the restoration, shown in the illustration.

The venerable Father O'Keefe is now working with the limited forces at his disposal to restore the Mission to something of its former greatness, although its work will be changed from the education and christianizing of Indians to the training of young priests for the mission field.

It was as an adjunct to this Mission that Father Pegri, in 1816, founded the chapel

of San Antonio de Pala, twenty miles east from San Luis Rey: to which place were removed the Palatingwas, or Agua Calientes, recently evicted from Warner's Ranch. This chapel has the picturesque *campanile*, or small detached belfry, the pictures of which are known throughout the world. When the Palatingwas were installed here, they were much incensed to find the chapel under the control of the Landmarks Club, of Los Angeles, for whose president they entertained most bitter feelings, and although the kindly ministrations of Bishop Conaty (the recently appointed Bishop of the diocese) calmed their hostility and they



San Luis Rey Mission, as restored in the model
by Don Antonio Coronel

received the priest he sent to them with reasonable cordiality, they have been again outraged by the white-washing of the interior of the chapel, which obliterated all the distemper paintings placed there at the time of Pegri.

With the founding of San Luis Rey this branch of the work of President Lasuen terminated. Bancroft regards him as a greater man than Serra, and one whose life and work entitle him to the highest praise. He died at San Carlos on June 26, 1803, and was buried by the side of Serra.

Esteván Tapis now became president of the Missions, and under his direction was

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founded the nineteenth mission, that of Santa Inez, virgin and martyr. Tapis himself conducted the ceremonies, preaching a sermon to a large congregation, including Commandant Carrillo, on September 17, 1804.

With Lasuen, the mission work of California reached its maximum power. Under his immediate successors it began to decline. Doubtless the fact that the original chain was completed, was an influence in the decrease of activity. For thirteen years there was no extension. A few minor attempts were made to explore the interior country, and many of the names now used for rivers and locations in the San Joaquin Valley, were given at this time. Nothing further, however, was done, until in 1817, when such a wide-spread mortality affected the Indians at the San Francisco Mission, that Governor Sola suggested that the afflicted neophytes be removed to a new and healthful location on the north shore of the San Francisco bay. A few were taken to what is now San Rafael, and while some recovered, many died. These latter, not having received the last rites of their religion, were subjects of great solicitude on the part of some of the priests, and, at last, Father Taboada, who had formerly been the priest at La Purisima Concepcion, consented to take charge of this branch mission. The native name of the site was Nanaguani. On December 14, Father Sarriá, assisted by several other priests, conducted the ceremony of dedication to San Rafael Arcángel. It was originally intended to be an *asistencia* of San Francisco, but it was always governed exactly as the other missions, although there is no record that it was ever formally raised to the dignity of an independent mission. To-

day, not a brick of its walls remains: the only evidence of its existence being the few old pear trees planted early in its history.

There are those who contend that San Rafael was founded as a direct check to the southward aggressions of the Russians, who in 1812 had established Fort Ross, but sixty-five miles north of San Francisco. There seems, however, to be no recorded authority for this belief, although it may easily be understood how anxious this close proximity of the Russians made the Spanish authorities.

They had further causes of anxiety. The complications between Mexico and Spain, which culminated in the independence of the former, and then the establishment of the Empire, gave the leaders enough to occupy their minds.

The final establishment took place in 1823, without any idea of founding a new mission. The change to San Rafael had been so beneficial to the sick Indians that Canon Fernandez, Prefect Payeras, and Governor Arguello decided to transfer bodily the mission of San Francisco from the peninsula to the mainland north of the bay and make San Rafael dependent upon it. An exploring expedition was sent out which somewhat carefully examined the whole neighborhood and finally reported in favor of the Sonoma Valley. The report being accepted, on July 4, 1823, a cross was set up and blessed on the site, which was named New San Francisco.

Father Altimira, one of the explorers, now wrote to the *padre presidente*—Señan—explaining what he had done, and his reasons for so doing; stating that San Francisco could no longer exist and that San Rafael was unable to subsist alone.

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Discussion followed, and Sarría, the successor of Señan, who had died, refused to authorize the change; expressing himself astonished at the audacity of those who had dared to take so important a step without consulting the supreme government. Then Altimira, infuriated, wrote to the Governor, who had been a party to the proposed removal, concluding his tirade by saying: "I came to convert gentiles and to establish new missions, and if I cannot do it here, which, as we all agree, is the best spot in California for the purpose, I will leave the country."

Governor Arguello assisted his priestly friend as far as he was able and apprised Sarría, that he would sustain the new establishment; although he would withdraw the order for the suppression of San Rafael. A compromise was then effected by which New San Francisco was to remain a mission in regular standing, but neither San Rafael nor old San Francisco were to be disturbed.

It is not an inspiring subject for speculation. Where would the modern city of San Francisco be, if the irate Father and plotting politicians of those early days had been successful in their schemes?

The new Mission, all controversy being

settled, was formally dedicated on Passion Sunday, April 4, 1824, by Altimira, to San Francisco Solano, "the great apostle to the Indies." There were now two San Franciscos, de Asis and Solano, and because of the inconvenience arising from this confusion, the popular names, Dolores and Solano, and later, Sonoma, came into use.

This Mission is now in a ruined condition. For many years it was used as a hay barn, but in 1903 it was purchased by the Landmarks League of San Francisco for \$5,000. It is to be repaired and converted into a museum.

From the point now reached, the history of the Missions is one of distress, anxiety and final disaster. Their great work was practically ended.

A few statements as to population at this period may prove of interest, as showing from what the Missions have fallen since 1820-30. In 1824 Sonoma had six hundred ninety-three neophytes; San Diego, one thousand eight hundred twenty-nine. In 1826, San Luis Rey had two thousand eight hundred sixty-nine. In 1824, San Gabriel had one thousand six hundred forty-four, and San Fernando, one thousand twenty-eight.

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CHIPS FROM THE CRAFTSMAN WORKSHOP

THE Craftsman, by force of thinking constantly of his great prototype and model, Hans Sachs, has assimilated certain Teutonic qualities. Confined to a limited space, and putting aside, for the most part, thoughts of the great world outside, he lives contentedly his life of work. But as the days lengthen and the air becomes soft, the German love of spring invades his being and German songs rise to his lips.

The other day, he was possessed by the spirit of an old ballad, and, as he wrought at his bench, he followed over and over again air and words, which were joined to one another in the closest sympathy:

"Too narrow grow my heart and room;
I hasten forth 'midst joy and bloom."

He obeyed the summons and went into the open, that he might watch the looms of God as they were weaving the new robe of Nature. He was present at the operation of that great miracle called by scientists "the conservation of energy": that is, the transmutation of outworn material into new forms of active life. Unlearned in facts and theories, he could not lose himself in speculation, and become subjectively absorbed to the point of ignoring the beauty that lay about him. He could not, like the *savant*, half pierce the secrets of the material universe, half understand the marvelous processes of Nature; but restricted by his limitations to thoughts arising from the sight of externals, he was not, perhaps, less happy for this reason. He was forced, but also content, to watch the working of small activities, and to leave unquestioned the

great factors in the problem of creation. Birds, insects and earthworms were enough to fill his vision and his mind, to exhilarate his physical being, and, best of all, to afford him a lesson which should give him sustaining power during days of discouragement and of isolation in toil. He saw his "little brothers of the air" and earth instinctively performing their tasks, all unpossessed of that human sense of proportion, as often erring as accurate, which calls one work small and another great. The bird was building and singing, fulfilling the ends of his brief existence, quite unlike the human architect, whose love for his work is lost in his haunting desire to excel his fellows. The insects were awake and flying on every side, curious of the spring flowers, of the grass, and the tree-trunks; choosing and feeding, without knowledge of their power as transmitters of fertility, of their primary importance in the vegetable world. Finally, the worms were delving in the soil, spurned and trodden upon by the very men whom they were benefiting, yet eager in their infinitesimal labor, without which, as we know, the earth would refuse to yield, and all life eventually cease.

Unprofessional teachers these, the birds, insects and worms, unprovided with scholars' caps and gowns and destitute of the doctor's degree. And yet they were more eloquent, more persuasive on that spring day to the simple man of toil than the learned of the universities, who control the arsenal and treasury of scientific and social knowledge, and consequently the attention of the world.

The Craftsman believed what his eyes had seen. He returned with courage to his bench, confident, as every man should be,

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that his part in the world's work was actual and necessary; above all, willing, like Hans Sachs's son-in-law, Walter, in Wagner's "Meistersinger," to acknowledge that he had put aside hard and fast rules to learn wisdom from Nature.

BOOK REVIEWS

RECOLLECTIONS AND IMPRESSIONS OF JAMES A. MCNEILL WHISTLER," by Arthur Jerome Eddy. We are such a busy people that we are quite inclined to take our knowledge in installments; hence calendars, quotation books, Warner libraries are in popular demand. The "Recollections and Impressions of James A. McNeill Whistler," by Arthur Jerome Eddy, is of this kind; a collection of incidents, extracts and short essays, rather than a biography through which "one increasing purpose runs." As the man was always interesting, so is the book. It can be read anywhere, at any time, yet one can leave off and never feel the cravings of curiosity which the plot-novel demands. Yet one wishes for more of Whistler, less of Arthur Jerome Eddy. The author has not yet discovered the high art of hiding himself. Whenever Whistler appears in this hide-and-seek sketch, he is charming, as the genius ever must be. Many of the Whistler epigrams are invaluable. In respect to the different kind of pigments, he says: "After all, it is not so much what one uses, as the way it is used." A truth for life and all other arts. The wit of Whistler is often shrewd wisdom. When Rossetti showed him a new picture, then read his sonnet on the same, Whistler exclaimed: "Rossetti, take out the picture and frame the

sonnet!" Almost a new axiom is announced in the sentence: "A picture is finished when all trace of the means used to bring about the end has disappeared." Incidents are entertaining, as when Whistler drags a sitter over Paris to find a brown necktie that just suits the rest of his brown garb. One is reminded of Balzac chasing over streets, reading many signs, to find a name that just fitted his creation. The illustrations are excellent and well chosen. The book is artistic by its simplicity, but one wishes that the proof-reader had consulted a French dictionary and occasionally an English one for his spelling. ["Recollections of James A. McNeill Whistler," by Arthur Jerome Eddy. Philadelphia and London: J. B. Lippincott Company; illustrated; pages, 296; price, \$2.00.]

"THE ART OF ENGRAVING." In this age of new educational methods, when the professor recites and the pupil simply listens, a new form of college has arisen—the loaned lecture system. By studying "through the mails," many a lower grade clerk has ascended nearer to the proprietor. Better than type-written lectures is the book. It costs less for the student; it is less cumbersome; it is usually written by a person who understands his subject better. "The Art of Engraving," specially compiled as a student's text-book, offers much assistance and many suggestions to the engraver not yet an expert in his art. This book gives the implements to be used and the way to use them, the preliminary knowledge needed, especially in mathematics. All are so well illustrated, so clearly given, that the reader cannot mistake them. Then it gives simple first exercises, so simple that if you fail in

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them you may as well surrender the art. The chief topic of the book is the engraving of letters: block letters, script, the looped, the fancy, the stalwart old English, and, finally, the fanciful cipher, until it seems as if all knowledge had been given that would change an amateur into an expert. Such knowledge is valuable, not only to the engraver, but to one who wishes engraving done. It teaches one to know right ways. To do any piece of work in its best way makes life better worth the living, and to know how to do a piece of work in its best way, simplifies the task of getting such work done. Therefore, this book is valuable to the owner of gold and silver, as well as the worker therein. ["The Art of Engraving: A Practical Treatise, with Special Reference to Letter and Monogram Engraving." Published by the Keystone, Philadelphia; illustrated; size, 6x9 inches; pages, 199; price, \$1.00.]

"HISTORIC BUILDINGS." One has only to look at the table of contents in "HISTORIC BUILDINGS DESCRIBED BY GREAT WRITERS" to appreciate the value of this book. Here are forty-four of the famous buildings of time described by a large and varied line of classic writers, so that each is seen in a different light. John Addington Symonds understands all art and knows just how to picture a piece of architecture, since this is the union of all the arts. Beautiful Orvieto is his best theme. He shows us the church, a monument over a dead volcano, the elaborate façade like a "frontispiece," beauty multiplied many fold, yet still beautiful. Then he gives us its pictures, from the angelic Angelico, the placid Bartolommeo, the turbulent Signorelli.

Charles Dickens was far from being an artist; but he often used a phrase that just fits its object. Who ever walks over the Tiber to the Castle of St. Angelo without remembering that Dickens called those statues which guard the bridge "breezy maniacs"? In this book, he gives the Coliseum and its past in another phrase: "A ruin, God be thanked, a ruin!" G. W. Stevens pictures the peculiar charm of India in some of her temples; he also shows the incongruity that English enterprise and Indian magnificence make in their nineteenth century combination. Pierre Loti, in the "Church of the Holy Sepulchre," sees all the poetry that sentiment gives to the name, whether the actual spot be fact or tradition. Théophile Gautier goes to Spain and takes its Giralda as a topic. Its bronze statue "overlooking the Sierras and speaking to the angels who passed" we shall ever associate with that edifice. No one quite equals Ruskin in discovering out-of-the-way places and showing us the beauty of that neglected field. He gives us San Donato, at Murano, with all the sentiment of a fervid Catholic, a faithful Puritan and a true artist. One must seek the book for the continuation of this story. Works as great, writers as good, are to be found there. You can sit in your library and, with the best of guides, make a tour of earth's noblest temples. ["Historic Buildings, as Seen and Described by Famous Writers," edited and translated by Esther Singleton. New York: Dodd, Mead and Company; illustrated; size, 8¼x5½ inches; pages, 340; price, \$1.60.]

Of the making of books on Oriental rugs there is no end. Since the publication of Mr. Mumford's elaborate volume in 1900,

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three others have appeared. The latest of these, "HOW TO KNOW ORIENTAL RUGS," by Mrs. Mary Beach Langton, has just come to our notice. Mrs. Langton's classification, by charts, is excellent. She has added to descriptions of rugs, maps, history and geography. Yet this volume lacks what all its predecessors have: the spiritual element in the Oriental rug. The antique rug is a religion wrought in color, and only some knowledge of the development of ornament will show how much "more is meant" in them "than meets" the eye. We are glad to have Mrs. Langton protest against the rugs made in factories, though by hand, under the supervision of Western merchants, with colors and figures ordered from America. This is almost worse than aniline dyes, for it is a desecration of the lofty ideas, held tenaciously by a people whose religion is seen at its very best in these fabrics. Every line, each figure, the varying colors,—all have a meaning to the Mohammedan weaver. The factory-made rug is a soulless substance, not a creation,—not even a copy. We are also pleased to have Mrs. Langton value the rare old rugs of wool above the shimmer of silk. It is well for a rug-buyer to read every book published on the subject. Some help is to be gained from each. Mrs. Langton has said some things not given in other books. She is quite unprejudiced in her estimate of the various kinds of rugs, and seems able to give each its true value, and about as clear a description as words can furnish for the indescribable "things of beauty which are a joy forever." ["How to Know Oriental Rugs," by Mary Beach Langton. New York: D. Appleton and Company; illustrated; size, $5\frac{1}{4} \times 7\frac{3}{4}$ inches; pages, 238; price, \$2.00.] J. C.

"THE DESERT," by J. C. Van Dyke. With sand and desert winds for his palette, the author of this book has painted a fascinating picture of the Colorado desert. The beginning of the formation—how a sea dried up; the gradual changes wrought by the winds; the desolation which finally reigned supreme,—are all told. But this grim waste of shifting sand is not unpeopled. There are plants, wolves, coyotes, deer, reptiles and birds, all engaged in a fierce struggle for existence. The special adaptation of each to his mode of life proves that in the desert only the fittest may hope to survive; for only those whose claws, color, or strength of limb mark them above their fellows can even gain food, to say nothing of being able to escape their enemies. The commonplace things of nature—the sky, clouds, the light, air, and color—all seem endowed with beauties unsuspected by everyone save the author. Facts hitherto buried in government reports become intensely interesting. We want to know how light makes color, how the wind levels mountains, and how prairie dogs live without water. These facts are explained with wonderful clearness and attractiveness in "The Desert." ["The Desert," by John C. Van Dyke. New York: Charles Scribner's Sons; size, $4\frac{3}{4} \times 7\frac{1}{4}$ inches; pages, 233; price, \$1.25.]

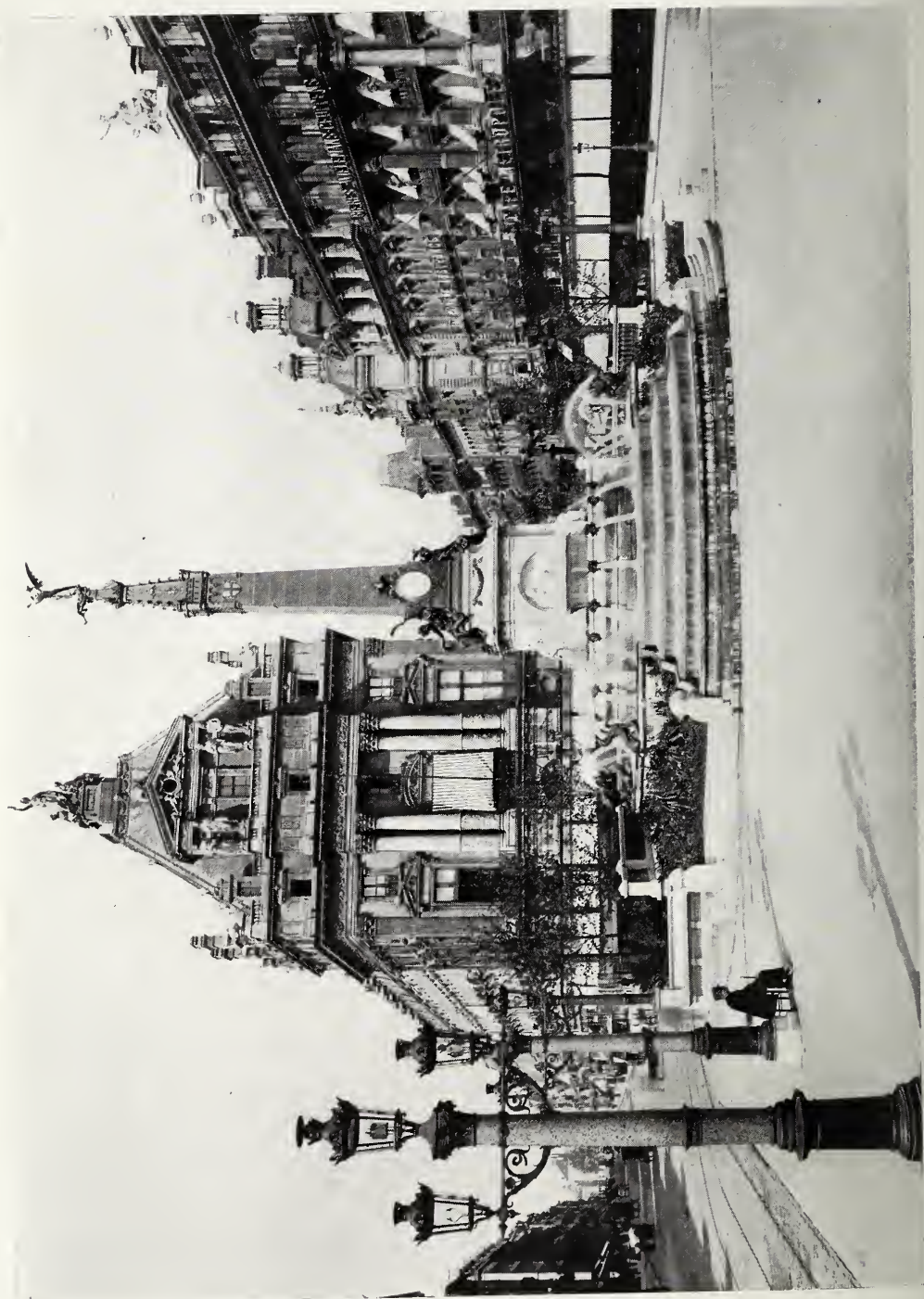
L. B.

"THE OLD FURNITURE BOOK," by N. Hudson Moore, is a valuable addition to the literature of the subject. It is a portable volume, sufficiently convenient in size to rest on the arm of a reading-chair, or even to be held in the hand. It is not a purely technical or descriptive work. It resembles rather a book of annals, in which appear the

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people of a past time, moving like actors upon a stage, and projected against a proper background. It offers instruction of a special, popular, concrete kind not already provided by such extended treatises as Miss Singleton's "Furniture of our Forefathers" and Lockwood's "Colonial Furniture in America." It will prove most interesting to that large class of amateurs whose ardor cools at the thought of hard study, and who desire to gather certain flowers of knowledge, rather than to travel the stony highway of regularly-posed facts. Yet this last statement is not made in criticism of the arrangement of the book, which is far from being desultory. It simply indicates the character which Mr. Moore, acting in the interest of the majority, has chosen to give to his studies of the seventeenth and eighteenth centuries. But the amateur is not the only type of reader who can follow

with profit the pages of the "Old Furniture Book." Therefrom the cabinet-maker can gather many reasons why his Georgian and Colonial predecessors in the craft were successful in their structure and their use of materials; why they pleased their patrons, and why their fame and works are lasting. The illustrations are well-chosen in the strict sense of that much abused compound adjective; since they would give one ignorant of the styles of the centuries treated a definite idea, even if he were deprived of the explanatory text. This excellence results from the fact that the pieces selected for discussion are types, rather than composites, and it further serves to inspire confidence in the writer in his quality of a public teacher. ["The Old Furniture Book," by N. Hudson Moore. Philadelphia: Frederick A. Stokes and Company; one volume; profusely illustrated; price, \$2.00.]



Brussels: Place de Brouckère; Monument to the Burgomaster Anspach

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NO. 3

STREET FIXTURES AND VITAL ART. BY MILO R. MALTBY

EVERY scheme for beautifying city streets must recognize the purposes for which streets are created; whatever runs counter to their greatest usefulness must be removed.

FUNCTIONS OF STREETS

Primarily, streets are means of communication, for the transmission of goods, persons of ideas, above, upon, or under the street level, through tunnels, pipes or wires. Secondly, streets afford access, light and air, and without these open spaces provided by the public authorities, the individual would be compelled to resort to other devices in order to make his property habitable. The laws of many States recognize in the landlord the right to unrestricted access and to light and air. The elevated roads in New York have paid and are still paying immense amounts for damages to property along their lines.

Thirdly, streets are often social centers, especially where the climate makes life out of doors attractive and enjoyable. This partially explains why so much attention has been given to the artistic character of streets in many foreign cities. The people pass so much of their lives upon them—often taking every meal in the cafés that line the boulevards, and chatting with their friends during the evening,—that naturally and properly the city spends large sums to

beautify these public places of assembly. It has been remarked that while Americans turn their backs upon the street and devote all their care to the embellishment of their residences, foreigners often seem to neglect their homes, and to bend their energies to the decoration of the streets. Perhaps the contrast is not so marked as thus stated; but still there is truth in the statement.

This brings us to note that the fourth purpose of the street is one of ornament. This statement is less true of the purely business streets than of avenues in residential quarters; for, in crowded commercial districts, opportunities for artistic treatment do not exist, which obtain where traffic is less, where pleasure vehicles predominate, and where the thoroughfares are broader. In some cities, great attention has been paid to the decorative factor, and in attempting to understand the purposes for which public ways are created, one must not forget the art purpose, which is often very important.

If these are the purposes served by thoroughfares, the street which contributes most to the city's welfare is that one which affords every aid to rapid communication, ready access to property, social facilities when desired, and beauty in all. In this paper we are alone concerned with street fixtures; but the purposes for which streets exist must be kept well in mind. The specific problem is: How should street fixtures so be treated as to further the cause of civic art?



Paris; Electrolier in the Place de la République

ART IN THE STREET



Paris: Isle of Refuge and Electrolier

boxes could be affixed to buildings, instead of allowing them to stand upon the curb. Indeed, the number of fixtures which might be removed or so altered as to occupy less space, is surprisingly large, as it appears when one stops to consider. That the appearance of the street would be greatly improved by such removal or alteration, goes without saying.

ADVERTISING NUISANCE

If one may be permitted to regard "banner" and "sandwich" men as fixtures, and to include advertisements hung across the streets, or posted upon property temporarily located in the streets: such as ash cans, sewer pipe, construction materials, etc., he has a text for a vigorous sermon. It is strangely inconsistent that cities should devise schemes for beautifying the streets

REMOVAL OF UNNECESSARY FIXTURES

Doubtless the first answer suggested by a tour through any city is, that the end desired is to be accomplished by *elimination*. There are many fixtures which should not be in the streets at all; such as telegraph and telephone poles, advertising clocks, lamps, and posts of various descriptions. They impede traffic, obstruct the sidewalk, and materially reduce its width, usually where the crowds are so great as to make more, rather than less space, imperative. Lamp posts are frequently left standing after they have ceased to be used. Hydrants occupy valuable space, and the method in vogue in some cities of providing for hose connections just below the surface, by removing a small plate flush with the walk, ought to be widely imitated, particularly in crowded sections. Fire and police alarm



Cologne: Electrolier in the Jülichs-Platz

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Copenhagen: Successful design for electric-light pole

and still give so little thought to advertising nuisances, especially as committed in the streets upon public property. Fortunately, American cities have so far escaped the plague of kiosks which has scarred the face of many European cities. These structures produce considerable revenue, it is true, but the injury done to many attractive streets, and even to parks, by the discordant poster, is greatly out of proportion to the advantage thus brought to the treasury. Many attempts have been made to introduce them into our own country, and large offers have been made for the privilege of erecting them. But thus far public sentiment has prevailed against them. Other advertising nuisances should be condemned as severely.

COMBINATION OF UTILITIES

When it is impossible to remove street fixtures,—and a number of such always will be found necessary,—they should be combined. For example there is little excuse

for erecting upon the same corner separate standards for alarm boxes, letter boxes, street-name signs and gas or electric lamps. A combination standard could easily be devised, and, in certain cities, the union of several fixtures has already been brought about. It not only facilitates freer circulation, but it adds to the beauty of the street.

ARTISTIC DESIGNS

In residential and suburban districts, where traffic is not so congested, the necessity for elimination or combination is not so great, provided the fixtures be artistic: doubtless, it is the necessity of making them beautiful which needs emphasis. Appearing as they do at frequent intervals, they are constantly before the eye, and they have a greater effect than is at first imagined. They are often the only fixed objects in the street, and thus largely determine its whole aspect. They are seen by the citizen

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every day, and, therefore, have a greater effect upon him than many structures of a purely ornamental character which he visits seldom and at long intervals.

Yet to provide artistic fixtures is a comparatively easy task. The preparation of the model may be expensive, but when the cost is divided among so many thousand copies, the extra expense becomes insignificant. The cost of manufacture need not be greater for an artistic, than for an in-artistic fixture, for when an object is to be seen so constantly it must have simple, graceful lines and harmonious proportions: which properties add nothing to the cost. It must be substantially built, of course, but this feature will cheapen rather than increase the final expense.

Apparently the only reason why streets do not have beautiful fixtures, is that officials are not made to feel that there is a public demand for them, and that they are not aided in securing good designs. In certain cities, private organizations have wisely gone so far as to prepare suitable designs and to present them to the city. In others, where it seemed impossible to secure official attention, these organizations have erected fixtures at their own expense, as examples of what should be done. In still other towns they have worked through the contracting companies, who have welcomed practical suggestions, and altered their plans to meet the requirements of art. Experience shows that great need exists for an active public sentiment and a willingness upon the part of art workers to place their abilities at the disposal of the city.

SUGGESTIONS FOR TREATMENT

Although attention has been paid only

recently to the character of street fixtures, even in those cities which have made the greatest progress in civic art, we have already many instances of artistic designs. The accompanying illustrations (from photographs taken by the writer in 1903) of electric lamps in Cologne and Paris, show how two cities have successfully solved one problem. These designs have been widely reproduced, with some variations, in other European cities and to some extent in America. The plan of placing the electrolier in the center of the street, instead of upon the curb, is worthy of special notice. It divides traffic and affords a refuge for the pedestrian who is hard pressed by reckless Jehus. The street is better lighted and at less expense; for each lamp illumines a circular area, as compared with a semi-circle when the lamp is placed upon the curb.



Copenhagen: Successful design for a trolley-pole



Vienna: Tramway Station

Occasionally, the electrolier includes a clock as well.

Trolley poles and wires disfigure a street more or less, and any system of electrical propulsion which avoids their use is greatly to be preferred. But the overhead trolley is cheaper than the other devices, and, at present, it is the only electrical system profitable in sparsely settled districts. As many towns prefer it, the question to be considered is how to make it the least objectionable. Where streets are narrow, the wires may be strung from building to building, and the use of poles be thus avoided. But this device is not of general application, especially in American cities. Sometimes it is possible to utilize electric light or telegraph poles, but the latter should not be allowed in cities, and the former are generally too far apart, and not set with

sufficient care to endure the strain. Thus, practically the only resource, where there must be trolley poles, is to provide an artistic form.

To speak of an artistic trolley pole sounds chimerical, but this is a both possible and practicable object, as is seen by a design now employed in Copenhagen. Lightness and strength are therein secured by the use of open-work steel construction. The lines taper gradually to the top, which is capped with a modest ornament. Painted an olive green, these trolley poles are the least objectionable of any I have seen, although there are other designs which are creditable. Visitors to Hamburg will recall those ugly poles along the *Jungfernstieg* which are so loaded with meaningless ornaments as to be distasteful. These represent the other extreme.

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If the streets threaded by trolley lines are bordered with trees, it is often possible so to place the tracks that the poles, wires and cars are hidden to some degree by the foliage. By this means, a ride in summer is made doubly refreshing, and the noise is partially smothered. Yet these are but expedients, and the time will be welcomed when such progress shall have been made in the electrical industry as to cause the trolley pole to be abandoned.

The elevated railroad is a still greater affliction, although fortunately a less common one. However, much can be done by careful study to reduce its objectionable features. The stations need not be ugly; the lines of the structure need not be abrupt and diverse. The *Hochbahn* in Berlin leaves much to be desired, but yet it is such an improvement over the Manhattan Ele-

vated and the line recently constructed by the Rapid Transit Commission in the Borough of the Bronx, that it seems almost a work of art. A comparison of the shelters over the entrances to the Subway in New York with those of Vienna, Budapest, Berlin, Paris, or Boston, should put Father Knickerbocker to confusion and shame. Can it be that it does not matter to New York what ugly structures stud and mar the streets? Why should we create a special municipal commission to beautify the city, while other city departments pay no attention to civic art?

One might multiply instances of artistic designs, including public comfort stations, letter boxes, street-name signs, street railway transfer stations, fire and police call boxes, hydrants, telephone and telegraph offices, gas lamps, drinking fountains, and



Budapest, Hungary: Entrance to subway station

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even telegraph poles, but such multiplication is not necessary. Enough has been said in order to indicate that no necessary street fixture need be ugly. Each one can be made more or less artistic, and when this result has been accomplished, the appearance of our cities will have been materially improved at a slight expense.

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Plans for street embellishment should not stop here; they should also provide works of art: such as monuments, fountains, statuary, columns, arches and the like. I do not mean that these should be so placed in crowded quarters as to increase congestion by reducing street area, but upon land, if need be, allotted for this purpose. Small open spaces, the forks of diverging avenues, street intersections and termini of bridges

are especially well adapted to ornament. Witness the arch of triumph in Paris, from which radiate twelve avenues, the monumental fountain in the Place de Brouckère, Brussels, the Nelson Column in Trafalgar Square, London, the William I. Monument facing the City Hall in Hamburg, or the Campanile in Florence.

But however important may be the question of location in relation to its effect upon a work of art, there are other reasons why art works should be placed in, or near to a street. Every citizen uses the streets and often many times each day. Thousands pass a given point in a public thoroughfare, where a score visit a spot in a park. Therefore, the pleasure, the inspiration, the educative influence produced by a work of art in a busy center, is many, many times that of a statue, for example, in a sequestered spot. Parks, it is true, should have art works; but we must not forget that if the vast mass of our citizens are to be benefited and influenced by art, works of art must be placed where they may be seen constantly. It is not the isolated, infrequent glimpse which will effect results, but rather repeated, daily contact. The masses cannot be taken to art; art must be brought to them, just as small parks have been brought to the people in the tenement districts.

TREE PLANTING

Probably no one thing contributes so much to the beauty of a street as the planting of trees. The foliage adds color,—meeting a need which is so generally unsatisfied. The green is also restful and refreshing. The shade tempers the heat and glare of the sun upon hot, summer days. Even in the winter, the street which has



Hamburg Docks: Public clock

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trees appears less bleak and bare. Indeed, the contribution of these natural growths to the beauty and health of a city can scarcely be overestimated. Modern city conditions: narrow streets, asphalt paving, gas pipes, electric wires, lofty buildings, etc.—have made it difficult to grow trees, but they



Cologne: Kaiser Wilhelm Ring

have also made the need of them greater, and it is most unfortunate that so many cities have practically eliminated this important feature. A great portion of the reputation of Paris, as the most beautiful city in the world, is due to the thousands of trees which line her avenues, and the care with which they are tended and preserved.

It is quite impossible to have trees upon all city streets. In busy business districts, where traffic is dense and every available foot is needed for purely utilitarian purposes, there is no room for them. But in the residential districts, there is room and if only slight care be used, they will grow, even under the present disadvantageous circumstances, as has been demonstrated again and again. Where the thoroughfare is wide, the omission of trees would almost amount to a crime, since the purpose of

parkways and boulevards is principally ornamental.

The difference in the purpose and character of streets determines the whole method of treatment. A plan which may be entirely appropriate for one locality, or one street system, would be wholly unsuited to another. The fixtures adapted to a suburban district, for example, would probably be out of harmony in a crowded, business district, or in a manufacturing center. Civic art is worthless, if it is not practical, and if it does not take into account the utilitarian side of every situation.

It is beyond the province of this paper to discuss the means by which private buildings might be beautified, but it is proper to note that the artistic treatment of street fixtures will indirectly contribute to this result. The example set by the city will induce private owners to erect better buildings, to present more beautiful façades, and to conduct business so as to contribute to rather than detract from the attractiveness of the street. The city, representing the entire people, should set the standard. Then, the individual may reasonably be expected to do his part.



Paris: Approach to the Arc de Triomphe de l'Etoile

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THE RELATION OF THE ARTS AND CRAFTS TO PROGRESS. BY ARTHUR SPENCER

AMOMENT'S reflection will show that the distinction between the fine and the useful arts does not go back to the beginnings of civilization. The earliest arts had their origin in necessity, and the aesthetic purpose sprang into existence only when the practice of successive generations had evolved a higher type of skill than that requisite to satisfy the demands of utility. Then, after this higher degree of skill had been attained, beauty was sought not as something apart by itself, but as an adjunct to utility. In this manner architecture, which has been called the mother of the arts, gave birth to sculpture, which at first served simply to adorn the building, and only after a long period grew into something complete in itself. Painting began in ornament, and ornament cannot exist without utility, for ornament applied to useless things would be a self-contradiction. Just as in sculpture and painting the purely aesthetic aim did not at first predominate, and beauty was sought as something subordinate, something incidental, before it became a goal of conscious effort, so in architecture it was only at an advanced stage of development that beautiful forms grew to be striven for, as of no less importance than the adaptability of the building to its purpose. In all the fine arts, the ideals of beauty which they represent may be considered as the culmination of a long series of traditions extending back into the past, of which each has added something to its predecessor through skilled selection and

imitation of the beautiful forms evolved, sometimes deliberately, often unconsciously, in the practice of men learned in the secrets of the craft. Thus, the fine arts are not, as some suppose, of an utterly different lineage from the useful arts, but are descended from them.

Without perceiving the relationship between the fine and the useful arts it is hardly possible to comprehend the real meaning of the Arts and Crafts Movement, which assumes at the outset that beauty and utility are to be sought in combination and not in singleness. Granted a common origin to the arts of utility and those of beauty, the question, then, may be raised in what relations they now stand to each other.

Animated by a lofty enthusiasm, the fine arts have become more spiritual, more enlightened, than the arts from which they sprang. Their adoption of beauty as the definite object of their endeavor might seem, at first thought, to have resulted in the separation of that from other objects, and, consequently, in their indifference toward the useful. In architecture it has, of course, been impossible to concentrate attention upon aesthetical, by ignoring practical aims, but in painting and sculpture there would apparently be much reason in saying that the aesthetical purpose has come to prevail to the exclusion of all others. Yet it is difficult to conceive of artistic perfection going hand in hand with absolute uselessness. To the greatest art, though utility is not requisite, it is scarcely going too far to say that a certain quality of practicalism is indispensable. By this is not meant the sort of practicalism commonly associated with money-making, but

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rather the same, matter-of-fact habit of mind found in men who are in close contact with the age and the society in which they live, and are not given to extravagant judgments or to over-sanguine expectations. It is entirely reasonable to say that an exquisite sensibility may exist in the same person whose mind is of marked practical temper, nor will such a combination necessarily result in artistic sterility. An illustration of the necessity of such a blending of practical and idealistic qualities in the greatest art may be found in painting. Command of technique, exquisite taste and skill in composition, might be present in a picture, yet those qualities alone could not make it great, though they might make it beautiful. To be great, the picture not only must possess refinement and beauty, but through its expression and through its subject must evoke sensations such as no degree of exquisiteness of design or delicacy of coloring, unaided, could produce. It is easier to define the requirements of a good, than those of a powerful or great painter. Perhaps, however, the latter should have what for lack of a better phrase may be called a quality of practical idealism. A quality of idealism tempered by common sense may certainly be said to be necessary to the highest excellence in each one of the fine arts. By the highest excellence are meant the power and the vitality which the world acknowledges by the lasting fame accorded great masters. One can readily conceive of an art of truly classic perfection, judged aesthetically, which, though capable of being fully appreciated only by a limited circle of people of culture, might be said to exert an uplifting influence in the world. Such art has per-

haps deserved not infrequently to be called great. Yet its greatness is not to be inferred from its perfection, but must depend on certain potential virtues which may be understood only through analysis of it in its human and vital aspects.

Further consideration would perhaps show this requirement of practicalism to rest upon a form of social obligation. It is axiomatic that no man can perform acts affecting the happiness of his fellow men without assuming responsibility for their consequences. It cannot be asserted that an ugly or morbid work of art is of no concern to any one but its owner. Art has ceased to be what it was among the ancients, something exclusively appropriated to a solitary class, and has become the collective property of society. Art can no longer merely adapt itself to private caprices, but must meet the test of public opinion, and public opinion demands of it a sense of responsibility to society.

The weakness of much of our modern art is perhaps not due so much to mediocrity of talent as to excess of talent. We are too eclectic, too versatile, too learned in the traditions of the past to create an art of the present that shall be simple, vital, and straightforward. The truth of this is nowhere more in evidence than in architecture, where preference is shown for the florid forms of the Italian and French Renaissance and a sterile academicism is working to bring about a mincing inferiority of design. Academic traditions are properly not a substitute for beauty, but a medium of expression; but the vice of academicism is to confuse the means with the end, and to make of technique something vulgarly conspicuous, rather than

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subtly elusive. It is this vice from which modern art is suffering, and which will cease only when workers in the arts shall perceive that their work to be great must be free from anything suggestive of esotericism.

If we compare the history of useful industry with that of the fine arts, we find that they have possessed less in common than one would wish to discover. In the useful arts there has not only been room for beauty, but there has been in a greater or less degree a popular demand for it. The love of fashion, of ostentation, and of luxury has made people willing to put up with many substitutes sometimes known as "comforts of civilization," but if people have not always known how to distinguish beauty from its counterfeits, they have at least desired to choose the beautiful to the extent of their capacity for enjoying it. Unfortunately, modern trade has developed in such a manner as to quicken aesthetic desires without affording means for their gratification. Modern machinery has stereotyped the forms of beauty so that what was once novel has become commonplace, and so that the worth of creativeness and originality has been displaced by the cheapness of incessant reiteration and imitation. Moreover, the modern distribution of labor has separated the functions of the designer and the workman, and design has not only deteriorated into mechanical drawing, but the craftsman has become an operative or a mechanic.

We are apt to think of mechanical inventions as a powerful instrument of civilization, and they have, beyond question, stimulated certain forms of activity, yet they have not rewarded man with happiness in

proportion to the amount of energy which they have consumed. They have created a vast multitude of artificial wants, and they have failed to satisfy natural and noble needs. To say that the world would have been better without machinery is, of course, absurd, but it is by no means unreasonable to hope that machinery may some time become more definitely than now the servant of man's higher nature, and that it may come to minister to his happiness, without hedging him about with a great number of artificial limitations. For machinery has economized human effort as regards quantity, but not as regards quality. It has multiplied the output of labor indefinitely, and in so far as production in bulk has been work of the sort which could be performed more effectually with its aid than without it, it has been of unmixed benefit to society. On the other hand, where the excellence, rather than the volume, of the product has been the thing to be considered, it has been a crude makeshift, and has exercised an arbitrary rule over men's habits, the evasion of which has been attended with the greatest difficulty. For the result of machinery has been to make the finer products of human skill, though naturally neither costly nor rare, seem expensive in comparison with the output of machinery. This is not as it should be. Man does not require complicated and artificial habits to make him happy; his happiness depends rather upon the question whether his natural wants are satisfied. In supplying the latter, variety and mediocrity are less effective than simplicity and excellence. If more energy had been lavished upon the task of making modern life sweeter and less upon making it more elaborate,

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excellence might be bought more cheaply, and only the superfluous would seem dear.

Let not machinery be banished from modern life—that would be absurd—but let it be made to play the part of a menial, not of a master. This is necessary in the interest of civilization, the degree of advancement of which may be gauged by the refinement or crudity of the agencies ministering to the higher wants of the race. Moreover, the character of these agencies is of great ethical significance, for the reason that in an industrial civilization they possess a more powerful influence in the formation of ideals and beliefs than any others. In our own generation they are evolving types of character which may not be altogether fit to serve as models. In an advanced civilization a premium would be placed upon the highest qualities of excellence, and the men possessing such qualities would be drawn by a kind of natural selection into the positions of greatest influence, greatest wealth, and greatest responsibility. An industrial system so organized as to reward somewhat commonplace types of business ability more liberally than superior practical and moral efficiency might perhaps be said to be imposing a penalty upon progress. Economic conditions should tend to nourish, not to stultify, individual merit. When practical men see that only by struggling to attain excellence they can hope to succeed in their business enterprises, then, and only then, will the world have the right to call itself highly civilized. Such a struggle for excellence would imply that machinery had become a tool in the hands of a skilful and noble master workman, and had ceased to be a mere instrument for money-making, subjecting to economic tyr-

anny those allured into purchasing its useless products.

From the foregoing it may be seen that the arts which are primarily concerned with utility, though not of necessity hostile to beauty, have come to deal solely with utility, while it was previously discovered that the fine arts had grown to disregard to a large extent all practical needs and to concentrate their attention upon special forms of tradition. In their development, therefore, the two forms of activity have been drawn farther and farther apart, in spite of their common origin, and in spite of the fact that a just interpretation of values would bring them into close affinity. It has been pointed out that work in the fine arts of to-day needs to possess what has been called practical idealism, that it requires a sense of social obligation, before it can attain to power or vitality. In a word, the fine arts to fill a place of dignity in life must be humanized, though not vulgarized—must be recognized as the property not of any one class, but of all mankind. It has also been shown that the useful arts, which were formerly handicrafts but have now in many cases become vast mechanical industries, need to be made to minister more effectually to civilization, by bestowing greater attention upon beauty, and by refusing to permit artistic workmanship to be driven out of the market by mechanical inventions. This regeneration of the handicrafts, this humanization of the fine arts, are what the Arts and Crafts Movement, broadly interpreted, may be said to signify. It does not aim to play the part of an iconoclast, but realizes that special arts may have their special problems: yet its animating purpose, as the writer conceives it, is the recon-

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ciliation of beauty and utility, in the belief that the higher happiness of mankind can best be served by refusing to regard aesthetic wants as more exclusive and less vital than other needs and as demanding their own peculiar mode of treatment.

The real meaning of the Arts and Crafts Movement cannot be grasped without conceiving it as something more than a revival of handicraft. Underlying the enthusiasm of its devotees is undoubtedly a conviction that the world does not necessarily prefer ugliness to beauty, and that art should address itself, not to any small fraction of society, but to humanity in general. Such a belief, of course, implies that architecture, painting, and poetry, are to be regarded in much the same light as useful handicrafts, and that the former, not less than the latter, are to be considered as requiring close contact with life. Such a belief, moreover, presupposes as its foundation strong faith in democracy, as signifying equality of opportunity, and, so far as may be consistent with the moral welfare of society, equality of condition for all men.

The Arts and Crafts Movement cannot but tend to make art more democratic, and of the characteristics of a democratic art we may find an illustration in the best work in the municipal and public art of this country, of which there is, unfortunately, however, too little. Possibly the most notable instance of it is to be found in the case of the late Frederick Law Olmsted, whose work in designing public parks was so emancipated from formal and academic traditions that in faithfully reproducing the beauty and freedom of nature it was able to suit the needs of his countrymen as no art possessing the distinctive marks of

any cult or school could possibly have satisfied them. It is unfortunately true that in municipal architecture, in spite of the rich materials of the Georgian style—the nearest approach to a distinctive native style that we have—very few analogous examples of similar universality and power have thus far been produced. The recent achievement of landscape architecture may well serve to stimulate architects and workers in related arts to develop a mode of treatment which, while not defying tradition, does not yield it servile obedience, and which, without creating a new school, is perhaps, not to be classed as adhering to any existing school. Such art will perhaps possess, in the hands of a master, the characteristics not so much of a style, as of an individuality. Good municipal art cannot consistently cultivate methods which are not skilfully harmonized with democratic institutions, and for this reason the purposes of such art at its best can be none other than those underlying the Arts and Crafts Movement.

The animating spirit of this movement might perhaps be defined not inaccurately as that quality of practical idealism which has been declared essential to serious accomplishment in the fine arts. The movement must aim at once at the satisfaction of practical wants and of aesthetic cravings, and demands of craftsmen a combination of artistic enthusiasm with knowledge of men as necessary to their attainment of excellence in their several vocations. Without such a combination of enthusiasm with sagacity, the Arts and Crafts Movement would never have been summoned into existence; without men possessing the same qualities to carry on its work, it can never

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hope to fulfil its noble function in modern life. Its success certainly demands a broader outlook than either the artist or the artisan of the past can be said to have often possessed. But is not the object to be sought worthy of engrossing the attention of the finest talents evolved by the Titanic forces of our modern complex civilization? The prospect of happiness more generally diffused, of a state of society in which vice is rendered more difficult of attainment than virtue, of the love of excellence cultivated among all sorts and conditions of men, may well quicken the imagination, and should spur on to more earnest endeavor every one who desires to see art become, more definitely than now, a civilizing force in the world.

MUNICIPAL IMPROVEMENTS IN AMERICA

IT has been recently stated on good authority "that if municipal improvements in America follow too closely upon foreign precedent, it will be indicative of an unfortunate state of affairs—that improvements to be of value, should be of local development and an answer to local demands."

This statement is undoubtedly true and difficult to combat; if it were possible, it might be better to develop slowly and to let our municipal improvements be the result of local demands. But such, unfortunately, has never been the case; precedent has always played an important part, and to prevent precedent from being too literally followed, a full and exhaustive study has always been necessary.

"Knowledge is power," and it is only by a full and complete understanding on the part of our authorities of what is being done abroad, that we can place ourselves in a position to secure the best for our country. No city plan can be complete in the fullest sense of the word without a thorough understanding of what is being done in the great cities of the world for the enlargement of cities. No city plan can be effective without a full comprehension of the important part that transit plays in this expansion. No plan can be effective without a full understanding of the economy that is to be obtained by a present provision for future necessity. Much of the confusion that now prevails, many of the difficulties which now confront us, would be eliminated by an intelligent understanding of foreign methods of both surface and underground transportation.

—*Architect and Builders' Magazine, May, 1904.*



Mount San Jacinto, California, with a fragment of the Colorado Desert

THE COLORADO DESERT

THE COLORADO DESERT AND CALIFORNIA. BY GUSTAV STICKLEY

IN the old days, when transit and communication were slow, books and sketches of travel were eagerly seized upon by those whom circumstances bound to a certain point of the earth's surface. Then, description was expected by the reader and was absolutely necessary to his understanding of the country or region treated, since his sources of knowledge were few: the principal one residing in the encyclopaedia.

But now, things separated from us by seas or continents, seem little more distant to our imagination than the next station upon our local railway. "There is no more near nor far." Travelers, descriptions and pictures are multiplied to the point of becoming wearisome. Our neighbors every day depart for or return from some visit to strange countries and peoples. We

are surfeited by our own or our friends' experiences among the Filipinos or the Zulus; while the scenic effects of the entire globe are as familiar to our mind's eye as the grove in which we picnicked only last summer.

By reason of the new conditions, those who treat of travel with either pen or pencil, can no longer simply describe, if they wish to produce something of interest and value. They must be impressionists and critics; not content to record facts, but eager to attempt the more difficult task of representing things as they see them, through their own medium of vision, physical or intellectual. The public now demands of those who use their powers for its instruction or pleasure, concepts and ideas, something personal, which tells that the things described have been approached with sympathy and studied with intelligence.

It matters not if the point of view be one of questionable tenability, or if the mental



Southern Pacific bridge over the Colorado River at Yuma, Arizona

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lens distort, to some degree, the objects submitted to its power: some partial truth will be present in such transmission, and, in the suggestions so offered, there will reside a real value, which can be put to profit by the receiver.

In accordance with such principles, rather than as a narrative of travel familiar to many through personal experience and to many more through the medium of books,

dream of which the most fanciful products can be seen, touched and tasted. The spontaneity of Nature inspires feelings in the human heart before unknown to it. The fullness pervading all life makes accomplishment seem easy, although necessity for effort is largely removed. The very names and abundance of the fruits are idyllic, the number of them not being exceeded in the faery feast described in



"Kan" of the Yuma interpreter, "Maggie Scott"

certain impressions of the Colorado desert and California are here recorded.

SOUTHERN California in spring-time is perhaps paralleled in beauty by only one other region of the world, similarly situated, and when visited at the same period of the year: that is the Riviera, or northwestern coast of the Italian peninsula. The Golden Age of the poets then becomes in either country a realized

Keats's "Eve of St. Agnes." Here are found in perfection oranges, lemons, limes, figs, pomegranates, peaches, apricots, nectarines, quinces, guavas, with the product of the loquat vine, the almond and the walnut trees. The eucalyptus everywhere makes its healing presence felt and the air is laden with delicate perfumes. The sight is no less flattered than the other senses, and it would seem that in this region, at this exquisite season, the climax of sensuous pleasure is attainable.

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But the idyl changes to a vital book of history, a lesson of stern endeavor, of religious zeal, of bold political and economic enterprise, if one is able to resist the Eden-like loveliness of one's surroundings, in order to study the memorials of the Spaniards in the Missions and Haciendas. And once again, the scene assumes a new character, if the motley population be taken into account, since this pronounced feature of

as it can not be too strongly insisted, the beauty of this charming region is thus enhanced, the interest and singularity of impression afforded by the Colorado Desert can not, presumably, be paralleled save by the experiences of travelers in the Far East.

First among the striking phenomena of the American Sahara must be placed the awful sandstorms which, when encountered, seem like the struggles of man with the Arch



An assembly of Yuma Indians

the great gold-bearing State presents one of the most varied studies of races to be found in the world: a place in which several radically differing divisions of humanity live and labor side by side, and can consequently be accurately judged by comparison.

The pleasure to be derived from the romantic beauty of the coast is enhanced by the contrast of the barren wastes which precede it for the traveler who arrives upon the Southern Pacific Railway. But while,

Fiend, since almost superhuman strength and nervous force are required from one who grapples with their fury. It was my lot to experience one of these whirlwinds, although from the shelter of the railway carriage; the storm being of no unusual degree of violence. But even in its attenuated form, the phenomenon defies description. It must be witnessed in order that any adequate conception be formed of its character. Its effects, spectacular and physical, can not be communicated by

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speech. As in the presence of all stupendous actions, whether of man or Nature, words fail one who would use them, and terms of qualification shrink until they seem too poor and mean to be pronounced.

But such facts will not deter me from speaking "right on," as one to whom, from childhood, Nature has appealed in "a various language," fitted to hours of gladness, or yet again with equal power to the darker musings of the mind. Conscious also that the Desert has been described, as

a party of friends whom I had persuaded to turn back that they might gain a closer knowledge of the region than can be obtained from a single rapid passage across it.

Upon our right, like a succession of majestic towers, rose the San Jacinto mountains: their loftiest peak capped with clouds and attaining a height of eleven thousand feet, while its base lay nearly three hundred feet below the level of the sea. On our left stood the no less imposing San Bernardino

range, distinguished by two superb mountains: the one named from the saint of Clairvaux; the other, called San Gorgonio, showing a long, smoothly convex gigantic oval of granite which attains a height of twelve thousand feet. Between these two Titanic natural barriers, which seemed to lock us within a prison area, the train wound its way, delivered up to the fury of the storm. As we advanced, external Nature gradually assumed a single color, becoming a chaos of



Yuma Rhapsode, recounting the origin and wars of the races of men

by a picture, in certain "Studies of Natural Appearances," recently published by one of the most distinguished of American art critics, I shall not hesitate to note here my own impressions. Thus leaving technicalities to the students, I shall hope to meet with that sympathy which is evoked in many hearts by the plain, honest record of profound feeling.

The sandstorm which I witnessed occurred near the limits of the great waste, whither I had returned from the coast with

brown. The atmosphere showed a light *café au lait* shade; transmitting no blue of sky, no azure or purple of mountain, no green of vegetation. Spirals, whorls, fantastic shapes and formless masses of sand, reached apparently from the earth to a sky piled with denser sand-clouds; while beside the tracks, eddies, currents and ridges of sand, although subjected to a motion more rapid than the passage of the train, made the surface of the soil appear like the drained bed of some vast river or sea. Phy-

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sical discomfort became intense: the exposed portions of the body are literally scrubbed by the sand, while the organs of respiration feel as if they were subjected to the same process of trituration. A similar effect is to be noted upon substances less sensitive than human tissue, for the telegraph poles are slowly being sawn in twain, and the clapboards of the railway stations consumed by the cutting power of the fine diamond-like particles.

If exposed to the open fury of the storm, and if the temperature be high—that is, ranging from 110° to 130° Fahrenheit,—all living things suffer to a degree which is almost indescribable. Horses lie down, pant, groan, and permit their heads to be covered with blankets, in spite of the intense heat and threatened suffocation. Men, because possessed of the fine natural instruments of self-preservation residing in the hands, can alternately hide and uncover their faces, and so mitigate their sufferings. They can drink quickly and easily, and by this means economize their water-supply, which, in such events, constitutes the chief means and hope of salvation. But the animals must be made to drink from bottles, thrust far into their mouths, and often they kick, gasp and struggle, defeating utterly the human purpose, and casting away the precious liquid to be absorbed by the sands.

Night during a desert sand-storm brings little of the relief and rest usually afforded by that restorative season, and morning elsewhere, fresh, sweet and invigorating, has a character perfectly expressed by Browning's criminal, Sebald, who, waking, downcast and unrefreshed by sleep, exclaims: "Morning! I thought it was night with a sun added."

But the storm, once experienced under the mild conditions which I have described, becomes a memory which one would unwillingly relinquish; since, as in all past events of travel, the mental impression of emotion and exaltation remains, while the sense of physical annoyance and pain, at the time so distressing and poignant, is forgotten as utterly as if it had never existed.

The objective point of the day's journey during which I witnessed the overwhelming spectacle of the sandstorm, was Yuma, a



Yuma Indian boys

town situated at the confluence of the Gila and Colorado rivers, on the confines of Arizona and California. Here, there awaited me experiences as new and unexpected as those occasioned by the desert sand-storm. I saw in full vigor a life which I supposed had been extinct for two or three decades at the least. The scene produced upon me the effect of a drama built up upon phases of California life, at the period of the "Gold Fever." At first, I could not believe what I saw passing before my eyes to be spontaneous, unpremeditated action.

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The men and women appeared to be playing parts, while the background against which they were projected, seemed ready to fall at any moment, and to disclose its shabby falsehoods of paper and lathing. But gradually I recognized that I was surrounded by true pioneer conditions. Yuma, owing to its comparative isolation, exists

afford a vista into the past life of the mining districts of the Pacific Slope.

But yet, after studying this peculiar life, one must recognize that it can not last long; that, through the operation of science as applied to means of transit and communication, the "local color" of Yuma will be swept away, as a wind scatters a mirage,



Bridge over the Colorado River

as a survival. The character-types of its floating population are almost classic: so often have they appeared in tradition and literature. Like the gypsies in Granada, like the persistent people of the Spanish Basque country, the inhabitants of Yuma, although little cohesive and representing widely differing races, classes and conditions of men, form a distinct whole, and

leaving the commonplace to pervade and dominate the town.

At present, the first impression there gained is the sense of openness. Vice is everywhere apparent and seemingly waiting for the coming of its brother Crime. The seven mortal sins can be committed rapidly and without effort by him who so wills, and it would seem that the atmosphere of the

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place might easily generate seven others more unclean even than those which are known to the Church.

At night, the streets appear to serve no other use than that of paths to the saloon, the dancehouse and the gambling hell, and in my experiences of travel I can remember nothing quite comparable with what I may be permitted to call the *enthusiasm for evil* which is manifest in Yuma. There, of course, the element of danger for the spectator is no greater than in Mediterranean seaports; nor are the types of humanity encountered more depraved than those found in the vicious quarters of any important focus of population. Simply, the type of town represented by Yuma is abandoned to a perpetual carnival of passion; there being no opposing current of educational movement or business enterprise. The memory of one among the many places of resort which I visited, remains in my mind, fixed there by the sonorous voice of a negro who sang melodiously the ballad, "If I but Knew;" while the "wheel of Fortune" turned, and the strident voice of the *croupier*, if such he could be called, commanded: "Make your bets, gents," "Name your p'ison," or articulated other more "technical" phrases, such as variegated the pages of Bret Harte and his imitators. In such assemblages as these, found at every street-turning in Yuma, slang is felt to be the proper standard mode of speech, suited to the surroundings to the same degree that conventional evening dress would be unsuited. And to the places themselves what designation could be more appropriate than "dives," since in them descent is made to the very slime and mire of human instincts? Alike the places and the assem-

blages are object lessons for the traveler, be he never so little given to reflection and moralizing. For, in order to prevent overpowering despondency, one must turn to the streets which show a moving panorama quite as picturesque, if not so imposing, as any offered at the meeting places of varied races in the old world. Indeed, many times in my passage through this town of the Far West, I was reminded of La Cannebière, the famous boulevard regarding which the inhabitants of Marseilles



Yuma mother and papoose

express their civic pride, by saying that if Paris possessed such a promenade, it might boast of equaling their own city. But lest I may be accused of contrasting the sordid with the splendid, I hasten to say that I make the comparison only between the race-types encountered in the two places; setting aside the brilliancy of the French seaport, with its lavish display of free space, its fine trees and shrubbery, its dazzling lights, its shops stocked with costly wares, and the elegance of the majority of its promenaders. But as far as the race-types are concerned,

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the comparison remains valid. It is true that in Yuma there are no Moors to accent the throng with their white turbans and burnouses; but, in their place, we find the Chinese with their pendent queues, blouses and wooden shoes; Indians swathed in blankets and flaunting the gayest of bandanas, plumes and other head-ornaments: their long, straight black hair beneath,

irrigable lands; gold miners, prospectors and promoters; scholarly-looking men who, upon inquiry, are found to be Government experts in geology; finally, an occasional priest, or parson, whose face, bearing and garments are no more unmistakable than those of the professional gambler also mingling in the motley throng, and believing himself to be perfectly disguised. Still



The Colorado Desert: view near Palm Springs, California

beaten by the wind and adding to their weird appearance; also, slender Mexicans, marked by their sinuous movements and subtle eyes, wearing their sombreros with the airs of Spanish grandes; cowboys in the full costume of their kind, forming a sharp contrast with soberly dressed farmers from the Middle States in search of

other types there are and in profusion; but those already enumerated will give some slight idea of a street scene in a town whose singularity overtaxes the descriptive faculty of all save those who have genius in the use of pen or pencil.

As one might infer from the scene, the population of Yuma is an indeterminate

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quantity. These curious types, fascinating by their picturesqueness, their ugliness, or even their sinister quality, are there to-day and gone to-morrow. But the assembly is ever renewed and the town is an old one. More than a century ago, it was the site of the labors of certain monks of the Franciscan order, who established two Missions

vanced to plant the standard of the United States upon the Pacific coast.

The separate stages of development, as is usual in all settlements, are recorded in the buildings of Yuma. Adobe structures stand side by side with frame houses and with the most modern brick buildings, just as, sometimes, at an unsuspected point, an



Irrigation Canal: Palm Springs, California

there. Gradually it became a definite halting place for travelers, and it was the point chosen by the Mexicans for crossing the Colorado, on their way from their older country, to their later established province of Nueva or Alta California. Such was its character when it was visited by Generals Sloat, Fremont and Kearney, as they ad-

old formation of rock pierces the stratum lying nearest the earth's surface. But the sterility reigning in the great, circumscribing desert, seems to have stricken the brain of the men of Yuma. Bare necessities of shelter and trade alone produced the habitations and public buildings of the town, rigidly excluding therefrom all pro-



Palm Canyon, California

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visions for the gratification of the eye. Yuma is simply a halting place in the desert, where routes meet, hostelrys thrive, traffic is active, enterprise abounds, and the vices of many races unite in a maelstrom of evil.

On the day following my arrival, I visited the school maintained by the United States Government for the local tribe of Indians. The school is housed in the officers' quarters, and the barracks of the old and now dismantled Fort Yuma, situated on the California bank of the Colorado river. The incidents of this visit—consisting of the inspection of dormitories, the examination of school work, listening to the school band, conducted by an Indian leader, and seeing a pupils' meal in progress—would not have made a deep impression upon my mind, had it not been for a spirited, although friendly discussion which arose between the superintendent in charge, Mr. J. S. Spear, and myself, regarding the policy to be pursued in the education of these representatives of a primitive and presumably inferior race.

The superintendent expressed his strong belief that the shortest road to civilization for the Indians lay in teaching their children how to do everything in the white man's way. He maintained that there should be no compromise, no absorption, no amalgamation of ideas, such as occurred, when the pagan world gradually became Christianized. He advocated enforced and radical changes in the dress, food, games, social customs, arts and religion of the nation's wards: regarding all these manifestations of taste and feeling as ties to the old, free, irresponsible life, and conse-

quently as obstacles barring progress and education.

Certain features of such radicalism appearing to me as revolutionary, destructive and deplorable, I made an earnest plea for the preservation and fostering of the arts of basketry and pottery-making among the Indians,—especially among the tribes of the Northwest, who, if left to themselves, produce exquisite objects which join usefulness with beauty, embody a delicate symbolism and possess indisputable claims to be regarded as works of art.

To this plea I received the equally earnest reply that no such favor should be shown these two crafts, which ought to be swept away, together with the other employments of blanket,- mat- and bead-weaving, savoring yet more of the man of the forest and primitive life. The products of such barbarous art, Mr. Spear urged, were museum objects, beautiful from a certain point of view, but most of all, worthy of study as examples of racial limitations, like the Egyptian hieroglyphs in which we see the ideographs of a people who, however hard they labored, were not able to produce an alphabet. "We do not," concluded my opponent, "leave the feeble-minded of our own race to multiply their kind without question. We study their infirmities by scientific methods, restrain them for the good of humanity at large, and seek to bring them as near as possible to the normal standard. The same means must be employed with the Indians."

In reply to those strong statements I again pleaded for the preservation of the original handicrafts of the Indians; directing my strength toward the rebuttal of the policy outlined in these sentences directly

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quoted from my adversary: "I would abolish all their barbarous arts. They must be made to relinquish their own life and to accept ours. The only way to reach this end is to deprive them of everything to which they have hitherto been attached."

On the contrary, I maintained that the North American Indian expressions of art are excellent of their kind; that between classes of types comparisons are idle: that such objects must be judged by their adherence to certain fixed laws, or their depart-

of it, is always revealed in the things of service fashioned by any given people; urging that the display of that sentiment always commands the attention of the world: as we see the decorated war-club of a savage tribe occupying a place in "Grammars of Ornament," side by side with a Persian book-cover, a carefully wrought inscription from the Koran, or a conventional flower-pattern from a Chinese tea-cup; all these objects serving the special uses of the people for whom they are in-



A semi-tropical paradise



ure from the same; but that no one critic or body of critics chosen from a single race is capable of establishing standards which are perfect and permanent. In my efforts to argue, rather than to assert, I instanced the two great systems of art,—the Oriental and the Western; emphasizing the fact that while the external differences between them are wide, the investigations of connoisseurs have proven them to be built upon the same laws of beauty, symmetry and unity. I reasoned that artistic sentiment, or the lack

tended and differing radically in themselves, while remaining obedient to the same principles of art, as many races of varied languages and customs might unite in a single religion. If, therefore, it is obedient to these laws of form, color and unity of design, the basket or blanket becomes a work of art. It matters not by whom it is woven or fashioned: the Hawaiian or the Navajo woman, or yet the graduate of Wellesley,—the preference, if any, belonging to the barbarous expert, because of her

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disposition toward originality and invention. The object itself being accepted, we should, I continued, leave all further considerations to ethnologists: to those who study the races of men. It is for them to decide the relative rank of the races, to declare that the predominance of plant-forms in design shows the higher possibilities, while that of animal shapes denotes low powers and early racial decay. We are here concerned solely with a question of what is good or ill in art, and it were a pity to deprive these Indians of their traditional skill, in order to impose upon them some fragment of our civilization for which they are illy-prepared and against which they will rebel, or which, at best, they will accept with sullen apathy.

In pursuance of this point I expressed my sincere belief in the advantages of primitive simplicity over certain features of our own too artificial life; condemning the policy of depriving a people of the handicrafts which they have slowly developed from their necessities, and still pursue with the fervor and keen intelligence born of such conditions. I concluded by suggesting that against the suppression of their handicrafts the Indians might raise, in a crude way, the same argument that was used learnedly by the Chinese Minister at Washington, at the time of the Boxers' war, when he described the differences separating the Yellow from the White race; pointing out that each had arts, manners and customs, systems of philosophy, and a religious faith suited to it; and that the interference of proselyting agents of Western ideas was useless, because, being directed toward ideas which had stood the test of centuries upon centuries and par-

took of the very life of the native people, it could have but a superficial and hostile effect.

If, perhaps, such things be true in the more important case, I argued, why should they not extend to the lesser? Why not pursue toward our nation's wards a course of development, rather than one of interference: allowing them to exist side by side with our own people, and to test, by comparison, the value of our ways; since historical examples prove the success of the policy of assimilating conquered peoples or tribes, and the folly—even crime—of the contrary policy of suppressing them. Arrogance is as much to be regretted in nations as in individuals, and all those who are in power would do well to stop upon the threshold of action that they may ask themselves: "Are the changes which we contemplate suggested by justice, or are they instigated solely by the desire of personal, selfish domination?"

AT this point my reflections were interrupted by the arrival of the wagon sent to convey us to various points of the reservation, and during this extended drive I observed much to confirm the beliefs which I had already expressed. I saw how much is necessary to be done by our Government for the health and happiness of these representatives of the primitive people of our continent. I recognized also in the people themselves germs of intelligence and goodness, which, if properly fostered and developed, might lead to the most desirable fruitage.

At first, I was depressed by my surroundings. Here were large areas of land sus-



Façade of Glenwood Hotel, Riverside, California

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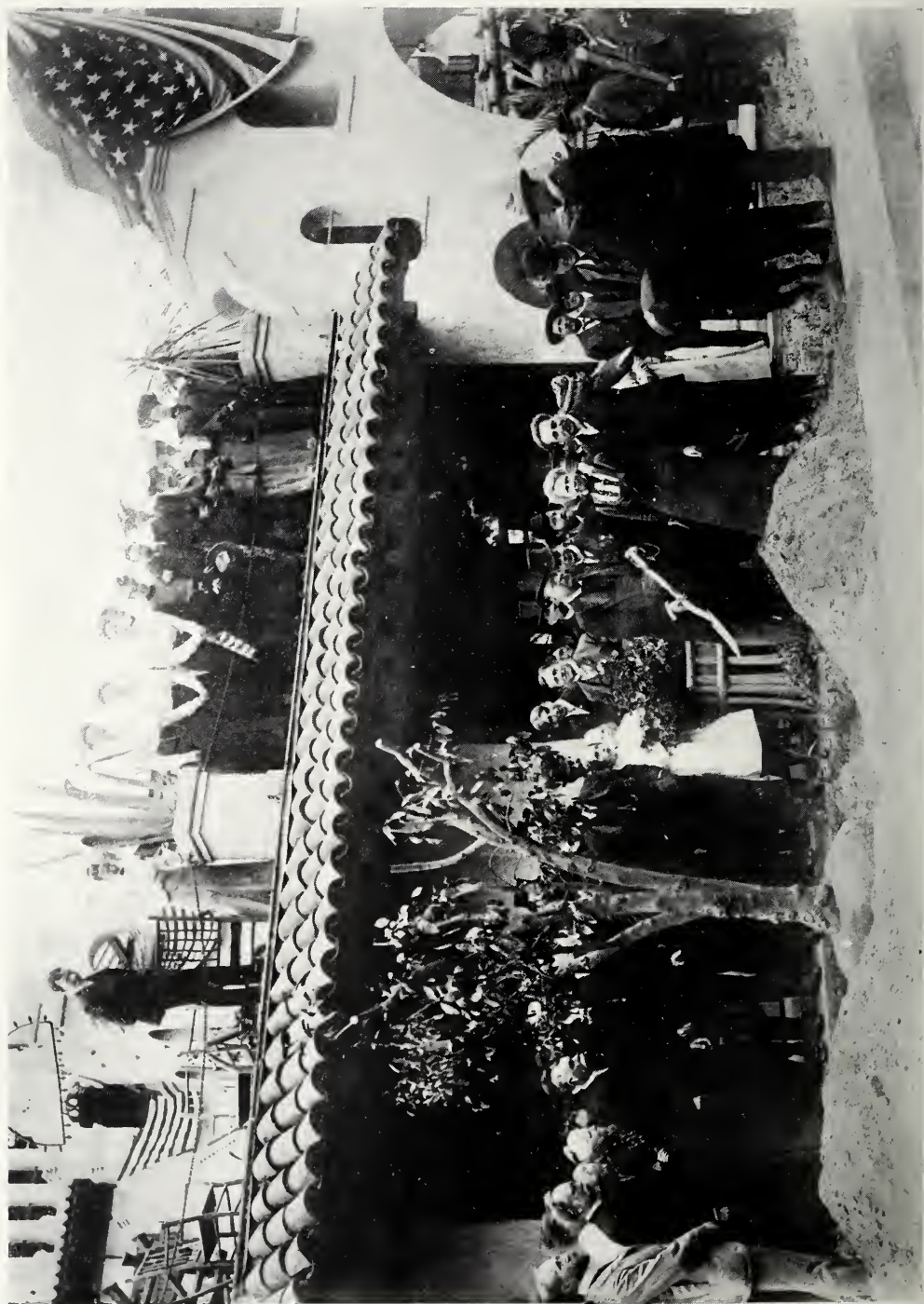
ceptible to cultivation, lying waste; marred for the sight by great fields of burrs; dotted here and there by sad-looking willows and mesquite trees, with a patch of tilled soil at rare intervals. The houses, or rather huts, corresponded to their environment. They were poor, dilapidated and neglected to the point of filthiness, as may be inferred from the fact that their floors were of sand long-used and contaminated, which rose in clouds when trodden upon. There was no attempt at brick-making, and no use of mud, far preferable to the sand, in that it would harden and form a concrete mass, comparatively cleanly and susceptible to washing. These conditions appeared to me to reach the limits at which the barbaric retrogrades to the savage life. But the observance of other facts soon afterward led me to take a more hopeful view of the possibilities of these Yuma Indians. I remarked in certain individuals evidences of their desire to surpass their fellows in personal adornment, and this desire I remembered Carlyle to have declared to be the first spiritual impulse of the barbarous man. I remarked furthermore a general and very strong interest in athletic games, and the efforts made by all the males to excel in them.

These hopeful indications were corroborated by the marked individuality of each face and the invariable erectness of bearing, while other noticeable evidences of intelligence lay in the inventive power of the men as shown in their pastimes, and the dexterity of the women in their methods of crude craft-work. I watched, with much interest, a handsome brave who was catching fish in the Colorado river, by means of a simple but ingenious willow snare. But

I devoted an even longer time to a woman-potter who, with grave, emotionless countenance, plied her art, as if unconscious of my presence. She sat with her clay before her; the material being already rolled into long strips. These she coiled into a shape, the ideal of which she carried in her mind, and slowly realized, as she pressed each coil upon the one preceding it, expanding or compressing, smoothing and modeling the work.

Apart from the favorable indications revealed in the work and recreations of the Yuma Indians, there existed other evidences of their capabilities for social progress. These appeared in their affection for their families and their veneration for old age; two sentiments necessarily strongly pronounced among the builders of society, since the family is but the State in miniature. Indeed, as I passed from "kan" to "kan," visiting the separate families inhabiting those singular shelters, I thought more than once that in the matter of reverence for age and domestic affection, the barbarous Yumas might teach our own youth a wholesome lesson, which must be enforced if we would not see our most important institutions fall into decadence.

Beside visiting several of the "kans," or shelters, upon this reservation, I also attended a *powwow* or conclave of the Indians belonging to the hostile faction, which is composed of those natives—and they exist in large numbers upon all reservations—who, while making no open resistance, are yet unwilling to renounce their own religion, social customs and occupations, in order to assume those of the white race. The cry of this faction is: "Why trouble us? Leave us to ourselves! We ask nothing."



The Adobe, Glenwood Hotel, Riverside, California: President Roosevelt planting an orange tree

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ing but to retain our old methods of life." On the contrary, the "friendlies" avail themselves of school privileges, associate with the "pale faces," and eagerly seize upon the fragments of loaves and fishes which fall to them from the Government table.

Upon the occasion of the conclave, our interpreter was an aged squaw, passing under the name of Maggie Scott, who speaks English readily and has an interesting personal history. She it was who translated into simple, poetic words the legends told by the old rhapsode, or "Elder," who, as he discoursed, carried one away to youth and school-books, for, like Ovid, he began his history of the universe with chaos and ended it with the age of war and strife for which no name sufficiently base could be coined. In a kind of monotonous chant, he related that "when the people of the earth were created, each family was given its own home, language and color. The great *Ko-Ko-Mat* made all men, yet he did not wish them to live together. So, he separated the tribes from one another by rivers, mountains, canyons, deserts and forests. Each family lived for many ages within its own limits. But gradually these were passed. Indians fought among themselves, and white men fought them all together. Then, the whites seized the Indian lands, and we were told that the Big Father at Washington was to be our Chief. We were few. You were many, and we had to do as we could."

Here the old man ended a strophe, and, turning sharply to me, asked in more ordinary tones: "What would you have done?" Upon receiving my answer, which counseled resignation, he continued: "We did surren-

der. Men are everywhere the same. Their hands and feet and bodies may be red, or black or white. But inside they are all the same. We are like you. So we say to your President: 'This part of my body (indicating the lower half) I yield to you. But this (pointing to the upper part) is my own. 'This I give to no man.'"

In pronouncing these words the old man took on something heroic and grand. One



The Campanile at the Glenwood

again turned in thought to one's school-days, and the vision arose of those old Gallic and German chieftains who resisted to the bitter end the power of the invading Romans. And with the vision there came also the feeling that we Americans are also the makers of a history, in its way, second to no other recorded chronicles; and that, this being true, we should strive to avoid injustice toward the weaker, less civilized races, lest our own memories be stained, like

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those of former dominant peoples, whose crimes so detract from their glory.

The old rhapsode, dignified and melancholy, preoccupied me for hours. But on the following day he became merely a striking figure projected upon the background of my reminiscences of travel. I returned from Yuma by train, through Coachilla,

all parts of the country,—one might better say, of the world,—to work at the preparation of salt, gathered from the soil by steam plows, or to engage in the culture of melons which, as we remember from the Arabian Nights, are products of oases, and constitute almost the only solace of travelers through the great desert of Asia. The



Eucalyptus pergola and Saint Catherine's well; Glenwood Hotel

Indio and Salton, to Palm Springs Station, which is situated at the upper end of the Colorado Desert. The country traversed, once a complete waste, is now rapidly being converted into fertile and profitable lands, by means of irrigation from Artesian wells. Within three years, a population of five thousand persons has assembled there from

American fruits can not, it is said, be surpassed; lacking only the flavor of romance, just as our own Hudson bears comparison with the Rhine in all save the legends which cluster about the German river.

My point of destination, Palm Valley, I found to be an ideal oasis, which receives its name from the Blue Palm (*Washingtonia*

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Filifera) having here its original home, and now scattered from end to end of California. At Palm Springs Station, five miles away, the wind was still high; but as we neared the valley-oasis, great buttresses of the mountain range stretched out their walls to offer protection against the elements. Orange, lemon, fig, almond and apricot trees were in full bloom; the air, of a caressing softness, was laden with mingled perfumes; the eye was intoxicated with the beauty of sky, foliage and flowers, and the outside world seemed a troubled dream.

That evening, resting in a tent cottage belonging to the hotel of Dr. Wellwood Murray, I remembered those other delightful *alberghi*, scattered along the Bay of Naples, which so often bear the name *Quisisana*—(Here one is restored to health.) Then, my thoughts reverted to a scheme long cherished in my fancy, but for which I had vainly tried to find a suitable place of execution. My scheme was the establishment of a community in which men and women could work out together the problem of a useful, moderately laborious life, which should assure health, provide against the corroding action of care, and afford sufficient leisure for the pursuit of means of culture and recreation.

At Palm Valley, it seemed to me, all the preliminary requirements of my scheme were fulfilled. Intrusion and interference were remote evils little to be feared. Out of door labor was not only practicable, but even alluring. A central, coöperative *dépôt* could be established for the purchase of supplies and materials at the lowest consistent prices. Each worker could make whatever he desired in his own home or workshop, thus precluding all vexing ques-

tions of capital against labor. A board of managers might be chosen to examine articles intended for sale, which after being successfully subjected to a thorough examination, should be stamped with the community seal, as a final and absolute mark of approval. All foodstuffs, with the exception of a few luxuries could be produced in the region, and each family could own a



One of the paseo arches: Façade of Glenwood Hotel

producing area large enough to supply its wants.

Thus, that evening, I fitted the outlines of my scheme to the beautiful region of which I had caught glimpses on my way from the station. The following morning, a disappointing surprise awaited me. On visiting the immediate neighborhood, I saw everywhere marks of neglect and indolence. As in many places in Italy, it seemed here as if the generosity of Nature had proven a curse, rather than a capital upon which to build fortune, comfort and happiness. All

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the properties, with their once fine groves and orchards, were neglected, while many places were utterly abandoned. The settlement was a practically abandoned one; but the reason for the desolation was not apparent. I subsequently learned that the regrettable conditions existing were largely due to a lack of coöperative spirit, and to

bors and to bring them to his own terms, which he did with the disastrous result of ruining their promising industries and of reducing a wide area of bloom to a scene of desolation.

Upon learning these facts, I became yet more strongly convinced of the feasibility of my scheme, and every detail, as well as



Nature and architecture

the selfishness of a single individual, who, several years previously, had gained control of an irrigation-canal finely constructed from stone and cement, leading a distance of fifteen miles, and capable of supplying water to the entire community. Having once obtained control of the canal, this man sought to give laws to his neigh-

the principal features of the region, confirmed my first judgment, or rather inspiration. I saw in mental vision my ideal community realized and active: men and women not living in a golden age, as a first glance at the surrounding Nature might suggest, but working in groves, vineyards, orchards and fields, or at handicrafts fol-

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lowed in their own dwellings; leading no idyllic existence, but free, at least, from the more depressing anxieties, and circumstanced far more happily than if they had remained in the crowded cities, or upon the unproductive farms of the East.

It would have been my will to linger longer in that place, in order to advance farther with my long-cherished scheme. But the exigencies of time hastened me onward. I next spent a day with my party in the Palm and Andreas Canyons, the former of which is destined to become one of the noted scenic places of the world.

This valley, also, I could imagine as the seat of a flourishing community, devoted to date-culture, since it is positively asserted that the fruit of commerce will grow there. At present, the attractions of the spot consist in aged palm-trees: their gigantic trunks scarred by the festival fires of the Indians, and their fan-like crowns of graceful, bluish leaves giving an Oriental effect to the landscape. Fully as interesting as the famous Big Trees of California, they need only time and acquaintance to make them equally renowned. Their fruit, hanging in long pendants, fibrous and small, has yet the precise flavor of the Arabian date, a fact which would in itself argue for the establishment of a scientific culture.

From another canyon, the Chino, visited upon the following day, and reached by a rough and difficult road, we obtained a superb view of the Desert, as through a frame made by the high, dark walls rising on either hand. The eye swept over vast areas of sand, leading to a distant mountain range, which separates the Colorado from the Mohave Desert; the masses differing from one another in color-tone and varying

with the hour. In presence of this magnificent picture, I remembered Professor Van Dyke's "Studies of Natural Appearances," in which he analyzes the phenomena of light in the Desert, and I was led to profound admiration of that writer's scientific accuracy and his yet keener artistic sensibility.

Leaving Palm Valley, I next visited Riverside, the great orange-producing city,



"In a balcony": Glenwood Hotel

the approaches of which recalled to me the suburbs of Genoa, because of the thick, finely-kept and extensive groves which, for miles about, displayed their lantern-like globes of gold amid heavy, dark and glistening foliage. Within the city, the very street names, like those of foreign towns, are suggestive and inspiring; while the

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streets themselves, shaded by graceful palms, acacias and peppers are so delightful as to cause one to forget time and to abandon all desire of shelter.

And yet, a unique place of rest and recreation is provided for visitors in the Glen-

But yet this title is a too restrictive one by which to designate a building so intensely suggestive. The Glenwood is first of all, Californian: that is, perfectly adapted to climatic and local conditions. And this result would seem to have been accom-



Terrace: Glenwood Hotel

wood Hotel, which, because of its most interesting architecture, I made an object of special study. Its builder and owner, Mr. Frank Miller, sensitive to the atmosphere of historical romance investing the region, has allowed no vitiating element to enter his carefully planned structure, which may be designated as a successful example of the Spanish Mission Style.

plished through the study of buildings existing in places similarly situated.

The Spanish Mission Style certainly predominates in the façade of the Glenwood, but traveled visitors will recognize in the structure features borrowed from more distant sources: borrowed, but well assimilated, and united naturally and gracefully into a pleasing and consistent whole.

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The original inn built of adobe, has been utilized with picturesque effect: being now joined to a screen-like wall pierced below with a great carriage gateway, and above with niches for bells, and for this reason, receiving the name of *campanile*, although it does not in the least resemble the cylindrical or square towers in Italy, which were

so to use the crude and humble adobe construction which, in itself, is a reminder of the Mexican ownership of California. The tiles roofing it were brought from one of the old Missions, while the *campanile*, it is unnecessary to say, is a successful reproduction of the Franciscan style. By this ingenious use of a relic which most archi-



An example of simple construction: Glenwood Hotel

isolated from the churches of which they formed a part, in order that the vibrations of the bells should not shake the masonry.

The adobe building and connected *campanile* standing thus across the space enclosed upon three sides by the modern building, suggest the *barbacans*, or advanced gateways seen often in the Moorish structures in Spain. It was a happy thought

teets would have destroyed ruthlessly, the visitor, at his very entrance, is put in sympathy with the region and given a foretaste of the experiences which await him. For one would be indeed dead to all sentiment who could not imagine what possibilities of enjoyment, incident to Southern life, lie concealed within the walls.

The exterior features of the Glenwood

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are simple, in accordance with the principles usually observed in the domestic architecture of warm countries. The façade might easily be mistaken for a street-front in Rome, Florence, or Seville. The plastered walls, the disposition of the windows, the terrace, or *paseo*, with its balustrade

the marks of the brush with which it was applied, the simple window- and door-frames, are all elements of a system of architecture which presents, so to speak, an emotionless countenance to the street, while reserving for the interior courts its good humor and smiles. It so acquires the same



Mezzanine at the Glenwood Hotel

supporting potted palms—all are familiar, because before seen in many different places; all are perfectly adapted to this special locality. The simplicity which is here observed, partly for its own sake, and partly to limit expense, could not be destroyed without disastrous result. The very roughness of the plaster, which shows

interest that is awakened by a silent person. It is tantalizing and mysterious. Who, in continental towns, has not stopped before grilled gates and small, blinking windows to wonder what delights and beauties they sheltered and concealed?

The advantages of simplicity are also plainly evident in other portions of the

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exterior, two of which I have chosen for illustration. In the long wall of the Wing, the classic severity of line, perfectly maintained, and the color scheme, confined to the gray of the plaster and the dark green of the projecting second story of wood, contrast finely with the natural curves and the luxuriance of foliage displayed in the opposite line of tropical trees.

At certain points, also, the architecture relaxes its severity, breaking into curves, as in the "broken-arch" pediments seen above the balconies. And here the narrow fronts of the Venetian palaces are suggested without making the spectator long to be in a gondola, upon the Grand Canal—for California has charms which bear comparison with those of the Bride of the Sea.

Another view of the wing—this time facing the interior of the hollow square—shows an almost conventual effect. With its well, named from a much honored saint, and its eucalyptus pergola, it translates us from our work-a-day existence into that old world of peace, cloistered and quiet, in which silence was broken only by the step of the sandaled monk upon the stone pavement, and the musical note of *Aves* and *Pater Nosters* rising through the calm air to Heaven. But yet the pergola tells us that a new missionary has taken the place of the old Franciscan. An age of science has succeeded to the age of faith. The eucalyptus, native to Australia, has been trans-

planted to the wildest and most malarial regions, in which, absorbing the evil about it, it gives out, in return, a gospel of life and health. In California, it continues, under a modern form, the work of Padre Serra.

From the point of view of architecture also, the pergola is eloquent. It demonstrates more plainly than many dry lessons could do the groined-arch construction; the pseudo-capitals of palm-tree wood adding greatly to the effect. It reveals, like a flash light, the origin of those wonderful vaults of the English Gothic builders, which culminated in the chapter-house in Salisbury and in Henry Seventh's Chapel at Westminster.

Time fails me in which to treat of the interior of this building, so simple, strong and suggestive, as it would be my pleasure to do. I shall, therefore, merely allude to my illustrations of the *mezzanine* and the dining room, which latter I should prefer to call a refectory. For were this room stripped of its modern table appointments, the plain round arches, the exposed rafters, the crude masonry and plaster work would form, in all respects, such a place as that in which the vows of Poverty, Chastity and Obedience were assumed, and from which the light of St. Francis, like a new sun, streamed out upon the world.

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PREHISTORIC POTTERY IN MEMPHIS, TENNESSEE. BY ANNA B. A. BROWN

TENNESSEE, Mississippi and Arkansas are particularly rich in prehistoric relics; the mounds of various shapes and sizes scattered over the valley of the Mississippi river yielding to the enthusiastic archaeologist thousands of stone implements, and a rich harvest of pottery in singular designs. In the Cossitt Library Museum, in Memphis, there was installed, in March of this year, one of the most complete collections of Mound Builders' pottery ever seen: the gift of Mrs. Carrington Mason to the city of Memphis. While in the possession of Mrs.



Figure I. Greek scroll pattern



Figure II. Swastika and inverted pyramid

Mason, it became known as the finest private collection of its kind in the world, and it has been compared favorably with the pottery in the Smithsonian Institution. There are nearly one thousand pieces in all, the designs being varied and wonderfully striking, if one considers the limited resources of the potters of that remote age.

The Memphis collection is interesting from the fact that every piece in it came from one mound in Arkansas. This place is situated about forty miles from the city, and each piece was dug, under Mrs. Mason's personal supervision, by a half-Indian, half-negro workman, who soon became expert in recovering the treasures unbroken. The mound rises in a rectangle, in a wooded flat, occupying a remote corner of a large plantation, and covers a piece of ground quite large enough for a good-sized village, if it were compactly built. Indeed, it may have

PREHISTORIC POTTERY

been the place of a village, as investigations show many to have been built on sites similar to this. The mound now stands two



Figure III. Egyptian type

or three feet above the surrounding country, and possibly, when built, stood much higher; since, the low land surrounding it has been filled in with the rich alluvial deposits brought by the overflows. From this fact, it is believed that this mound and many others in the valley were thrown up as refuges for the villagers and farmers, when the Mississippi overflowed, just as the planters to-day build mounds, on which to drive their cattle, during the high-water season, when the river has left its banks.

The pottery was all found in graves which had been made side by side, on the outer edge of the rectangle,—possibly just beyond the village walls. The presence of each grave was recognized at the time of the excavations by a little heap of wood

ashes, which seemed to have been placed over each interred body.

The pottery is generally made of the clay peculiar to the country contiguous to Memphis, but many pieces of different material show that a commercial spirit existed even among these primitive craftsmen; being probably the result of trading with nations to the east and to the west. The vessels were fashioned for many different uses, and have often the shape of birds, beasts, fishes, human beings; while some are idealized objects. Certain pieces have peculiar marks. One bears the famous swastika, or Greek scroll pattern (Figure I.), borrowed by the Greeks from the ancient Egyptians. The design is intricate and the specimens bearing it are exceedingly rare. This is one of the best known. Others like it have been found in a few instances on the Mediterranean sea floor, the possible flotsam and jetsam of older civilizations than the world remembers.



Figure IV. Peruvian type of face

Another design shows the inverted pyramid (Figure II.), used by potters and dec-

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orators of the Mediterranean countries. Many of the faces represented are distinctly Egyptian in type (Figure III.), many are Peruvian (Figure IV.). The animal forms are usually good, although occasionally the observer finds himself in doubt as to the meaning of certain designs. There are frogs, fishes and turtles. One, the model of which is difficult to determine, may represent either a turtle or a camel with equal accuracy, for the head is crudely fashioned, the legs bowed, and in order to make the vessel useful as a holder of food or water, the body has been distorted until the original outline is lost in obscurity (Figure V.).

Some of the jars are so carefully modeled that, if an animal be represented, the legs are made hollow (Figure VI.), and when a jar is made to be a triple vessel, each bowl, as well as the slender neck, is hollow (Figure VII.).

The most notable jar in this collection is modeled in exact imitation of an old Norse rowing vessel, of the design in use more than a thousand years ago. In securing the jar, the old digger shattered the middle or bowl part, leaving intact the end pieces.



Figure V. Camel or turtle design

These represent accurately the figure-head from the prow, and the ornamental piece from the stern of the boat (Figure VIII.).



Figure VI. Jar with hollow legs

This piece of ware was evidently an exact copy of the "Viking:" the boat which was sent across the open sea from Norway to the Columbian Exposition, in Chicago. It will be remembered that this "Viking" was reproduced accurately from an old vessel taken from the sands on the coast of Norway, after having been buried for more than a thousand years.

Several jars have a peculiar pattern, seeming to be overlaid with cords of twisted grass. This effect was produced in the clay, and is evidently an imitation of the net-inclosed water-jars found to this day in the possession of the Aztecs and the Peruvian Indians.

PREHISTORIC POTTERY

These pieces of ware clear one or two debated points in primitive handcraft. It has been asserted by several good authorities that the art of glazing was unknown in prehistoric times. The Memphis collection shows a fish-shaped jar or bowl, of a red color exquisitely glazed (Figure IX.). The ability to use different colors in the same jar is also proven. The swastika, or Greek scroll pattern already mentioned,



Figure VIII. Prow and stern of Norse boat

being wrought on one of the vases in red, yellow, gray and brown clays.

The collection contains innumerable spear- and arrow-heads, axes and hatchets. One of these axes refutes an old theory that pudding-stone or conglomerate is too hard to be shaped into implements. This example is beautifully shaped, and polished as highly as a mirror (Figure X.). Other celts in this assemblage of implements are excellent examples of the stone-work of the epoch.

From an archaeological point of view,

this pottery is exceptionally valuable. In the copy of the Norse vessel lies the long-



Figures VII. and X. Double jars and hatchet of conglomerate

sought proof that at one time the adventurous sea-kings touched the American shores. For they must have been seen by the aborigines, and this little clay vessel is the tangible thing binding the history of the New with that of the Old World. It may be that some trader from the Mound-Builders' country, traveling to the East, saw this strange little craft over on the Atlantic coast, and modeled for his people its unfamiliar outlines. Or can it be that, at some time, in those dim ages, the strange vessel was pulled by sturdy arms through

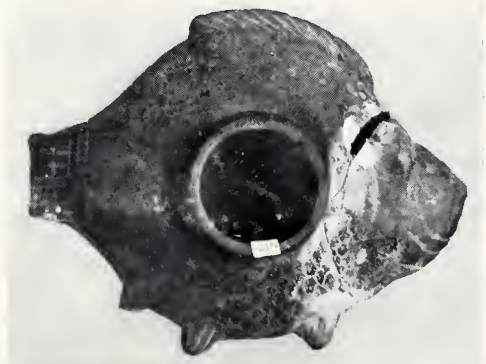


Figure IX. Jar in fish pattern, showing scales and fine glaze

the Gulf and up the Mississippi, and that wondering, hospitable natives reproduced

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it in clay, as it swung at anchor in the yellow tide?

The antiquity of the pottery cannot be questioned. Just how old it is, none can say. Professor Schliemann, in his exhaustive archaeological investigations, spent much time in the study of the site of ancient Troy. He found there evidences of six perfect and distinct civilizations lying one under the other; the latest of them dating to 1000 B. C. Beneath the oldest of the six, he found a civilization similar to that of the American Mound-Builders. Therefore, this handiwork of the ancient Americans must date back almost to the beginning of time itself.

Evidences of travel are many in these relics. There is pottery made of clay from "the great red Pipe-stone Quarries" of the Northwest; there are shells from the Pacific, stone weapons from the Appalachian range, and from the Rocky Mountains.

These jars and pots, arrow-points and spear heads, the sole remaining proofs of a vanished race, form a most interesting passage in history, preserved by kindly Nature for her youngest children to read.

IT has been frequently remarked that plant forms are rarely represented by savages. A possible explanation may be found in the fact that plant life is so passive, it does nothing actively or aggressively as compared with the irrepressible vitality of animals. Thus it does

not impress itself on the imagination of backward peoples.

Another explanation has been suggested to me by Dr. Colley March. The need of ornament is based on expectancy. The eye is so accustomed to something in a certain association, that when this is not seen there is experienced a sense of loss. Among savage people the eye is accustomed to dwell on vegetal forms which are always present. It is only when they cease to be present, as in the exceptional circumstances of desert places, or walled towns, that the sense of loss can arise.

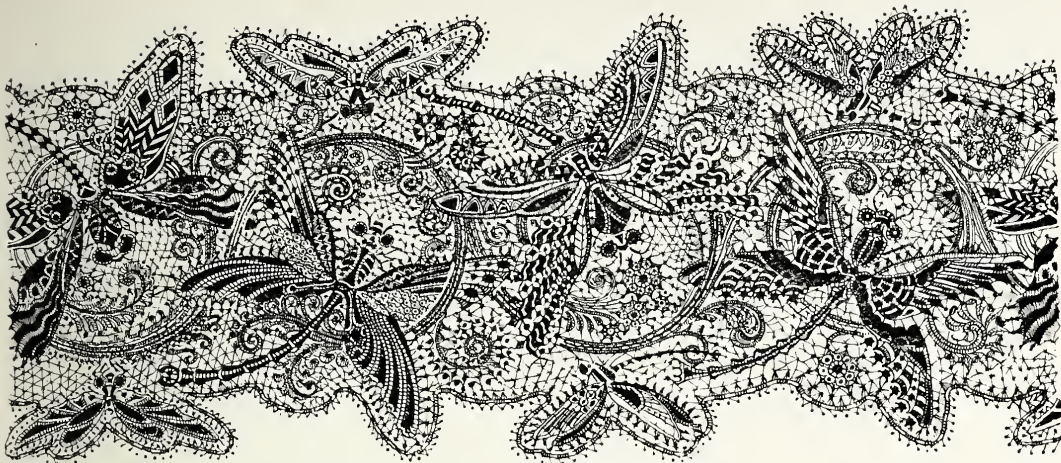
It is very probable that the reputed paucity of ornamentation derived from the vegetable world amongst primitive folk may be partly due to our not recognizing it as such. Their conventions are not the same as ours, and they are often satisfied with what appears to us to be a very imperfect realism.

Backward peoples have to be taught to see beauty in nature, and it is very doubtful if the elegance of the form of flower or leaf appeals to them. Bright colors we know please all, and it is the color or scent of flowers and leaves which causes them to be worn or used in decoration.

Where plants are represented by savage peoples we shall probably find that as a rule their employment is primarily due to other causes than the selection of beautiful forms and graceful curves for their own sakes.

—From "*Evolution in Art*"
Scientific Series

INSECT FORMS IN DECORATION



Adaptation of the dragon-fly to a lace pattern. Mlle. Olga Slom: first prize

DECORATIVE STUDIES OF INSECT FORMS. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

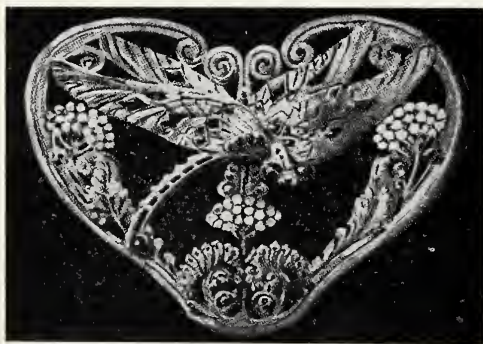
THE prize contest, opened in February, 1904, by the editors of *Art et Décoration*, was an important one, considered from several points of view. If the dimensions of the required designs were small, the variety of *motifs* demanded was great, and the nature-study necessitated was purposely widely extended, in order to attract a large number of competitors.

The subjects proposed in the contest were:

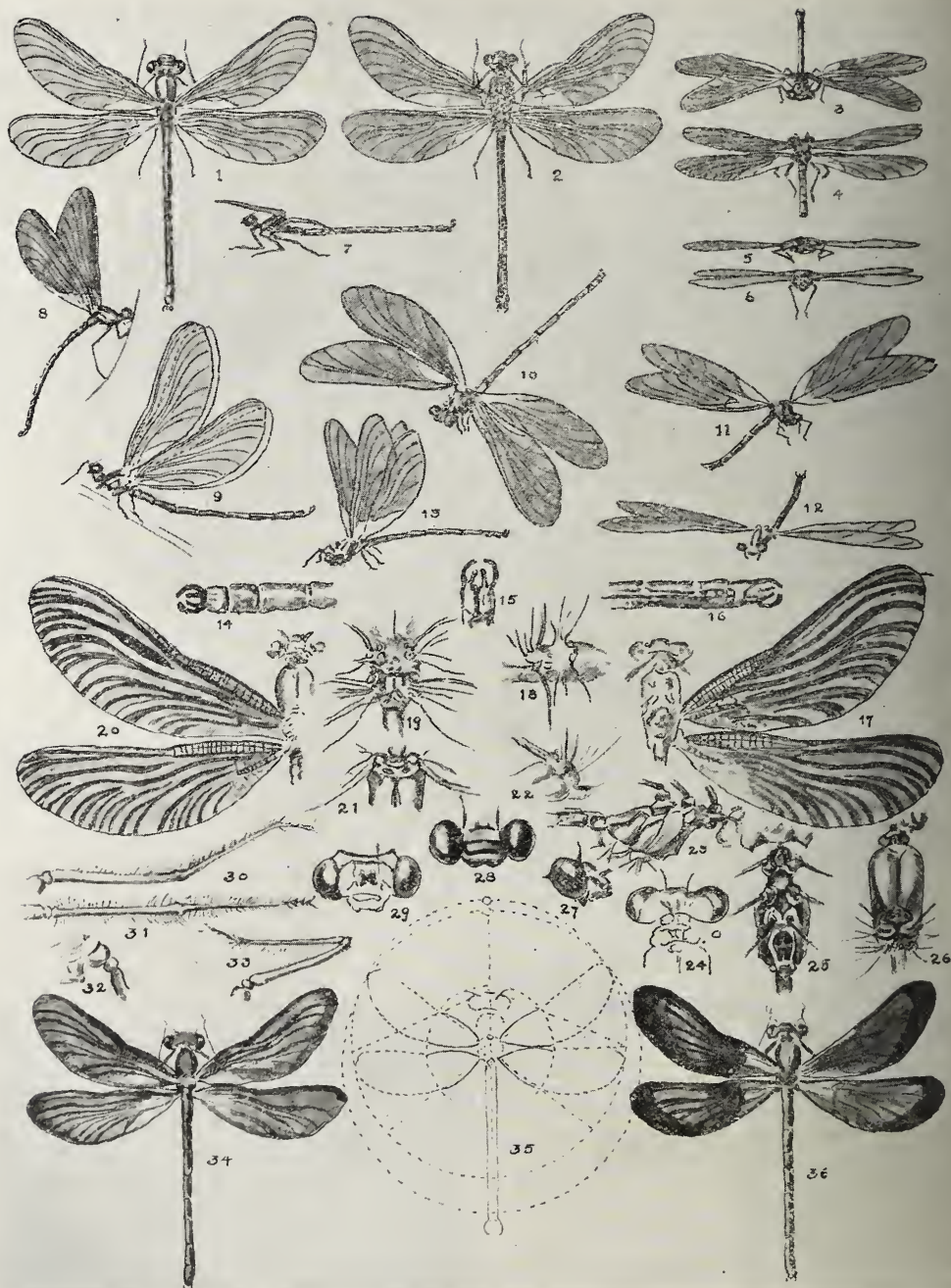
Three different decorative adaptations and a complete study from life of the dragon-fly: the three adaptations demanding strongly defined separate treatments in passing from a belt-buckle in metal and enamels to lace, and from lace to a sketchy interpretation. Nothing can be better adapted than such exercises to display the decorative sense of an artist and his understanding of different mediums of expres-

sion: that is, of different materials. But it is usual that one of these materials is specially favored by the designer, and that the others suffer by reason of his preference.

As to the study from Nature, it reveals above all, the sense of precision, which is not, as must be conceded, the only quality indispensable to a true artist. Indeed, one may conjecture that the contrary is sometimes the case, and that a given drawing, most successful as a scientific study, does not imply that the use to be made of it will be adequate artistically. On the other



Dragon-fly designs for silver belt-buckle. Mlle. Olga Slom: first prize



Numbers 1 to 12: dragon-fly in various views and positions; Numbers 15 to 33: details of the male and the female insect; those of the female at the left, those of the male at the right of the sheet; Numbers 34 and 36: respectively the male and the female insect; Number 35: geometrical diagram of the dragon-fly

INSECT FORMS IN DECORATION

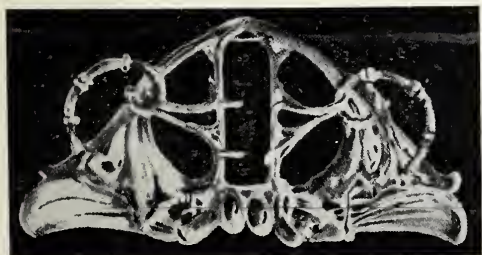


Calopteryx Virgo (dragon-fly): magnified two diameters; wing; profile with wings raised; position of body in flight; leg; articulations of the wings. M. André Herpin: second prize

hand, there exist admirable works resulting from simple, well-executed sketches. Undoubtedly, an exact knowledge of the natural object gives greater assurance in the use of its form, but at the same time, it restricts imaginative treatment. In justice to this necessary element of success, the

critic may plead against the employment of details discovered by the magnifying glass, or the microscope, and which are invisible to the naked eye. In truth, what popular interest can be possessed by such, since outside of scientific circles, no one suspects their existence? For this reason, their use in magnified proportions, in works of decorative art, can engender only repulsive monsters. It is to be regretted that the designs submitted in our prize competitions are usually too prolific, rather than too sterile, in enlarged details.

Furthermore, flat drawings could in no wise answer decorative requirements. The relief of masses must be carefully indicated.



Dragon-fly design for silver belt-buckle. M. Méheut: third prize

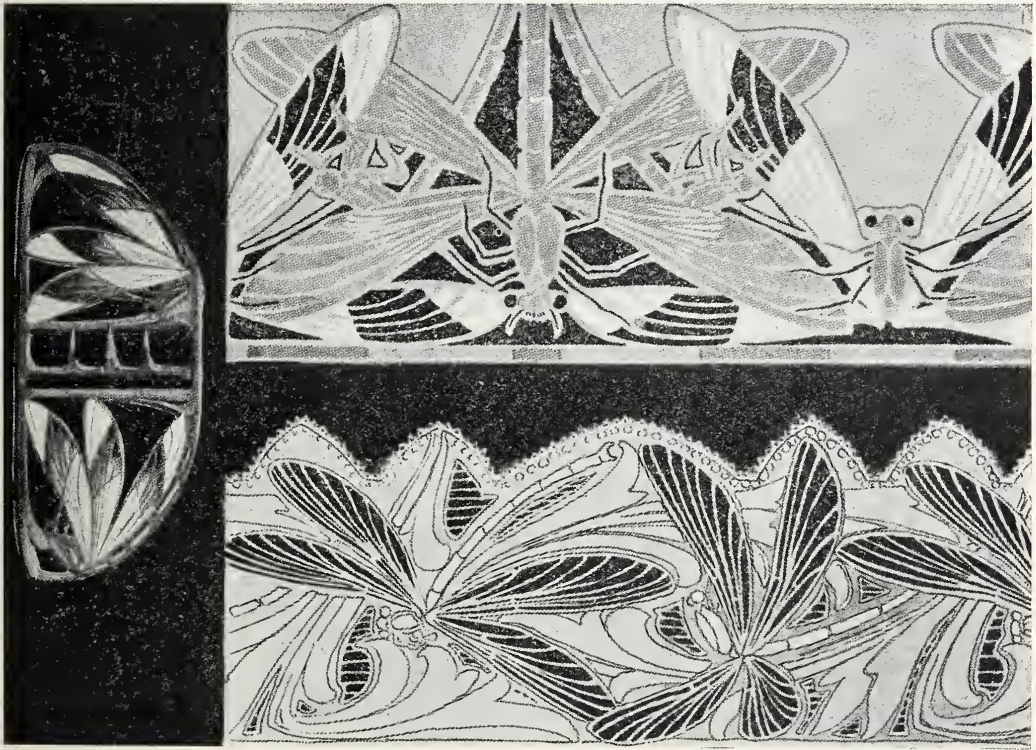


M. Méheut: third prize

INSECT FORMS IN DECORATION

THE above considerations influenced the jury governing the contest here described, to award the first prize to the work of Mademoiselle Olga Slom, whose treatment of the whole was judged to be the most complete. Her sheet of studies from Nature was, perhaps, too well filled with specimens, but it shows, in their true proportions, very exact studies of the

clear, pleasing and rich. It would leave nothing to be desired, if the edge of metal were made thinner in appearance, either by perforations, or by details slightly cutting and, so modifying, the continuous form. The lace design is also interesting. It has, furthermore, the quality of lightness which should characterize a lace-pattern. Beside this, it emphasizes the theme proposed: a



M. André Herpin: second prize

male and the female insect. The geometrical diagram, so necessary to analysis and to the understanding of the whole, and, in this instance, so well presented, is absent from the work of the other contestants. The adaptations made by Mlle. Slom are in no way inferior to her scientific notes. Her design for a belt-buckle is unified,

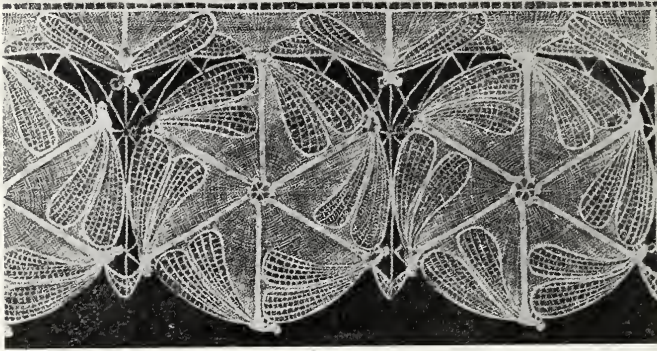
result which all the contestants were not able to obtain. Finally, the sketches of this lady are creditable, although they might be criticised as being too simple.

The second prize was awarded to M. André Herpin, principally for his three compositions which are frank, strong and expressive. In this instance, the sheet of

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studies is the weaker portion of the work; since mass and relief here play but unimportant parts. The sketch, however, possesses much character, although the insects whose bodies form spherical triangles, produce a linear confusion. The belt-buckle, to be executed in gold, blue, green and white enamels, is admirable for its simple

though upon a somewhat large scale. Very good, also, is his design for a belt-buckle, which is slightly marred by a heavy touch, principally noticeable in the wings of the insect. But it is plain that the drawing would gain much, were it translated into metal. The lace pattern of this contestant is faulty in presenting a series of isolated units without means of connection.



M. Sézille: honorable mention

Beside the work of the winners of the three prizes, that of M. Sézille deserves mention. His drawings include a lace pattern which is most pleasing, although the six radii formed by the bodies of the dragon-flies are quite too apparent.

and striking design. The lace pattern has excellent qualities and would be without fault, if the ornaments in the background had been reduced in scale.

The winner of the third prize, M. Méheut, obtained his rank among the many contestants largely through his sheet of studies executed in a faultless manner, al-

As a whole, it may be noted that the competition revealed the fact that there are many earnest, sympathetic students in France who are following the path long since indicated to designers by that great lover of divine Nature, Michelet, whose book upon "The Insect" has attained a world-wide currency.

ORIENTAL RUGS

ORIENTAL RUGS: THEIR DESIGNS AND SYMBOLISM. BY JESSIE KINGSLEY CURTIS

CIVILIZATION has, in all ages, a kind of kinship. The newest fashion is often the very oldest.

The hand-made rug, with which we, to-day, adorn our homes, has an ancestry as ancient as the monuments of Egypt, or the ruins of Nineveh and Babylon. On the tombs of Beni-Hassan, Egypt, are women weaving rugs on looms very like those of the Orient in our time; yet these carvings must date from, at least, the twenty-fifth century before Christ. Others are found in the excavations about the Euphratus, closely resembling those that we now delight in. These figures, having met man's approval in all ages, have become art's fossil forms, fixed forever by their own intrinsic beauty and value.

Carpets, the ancient name of rugs, are mentioned in Scripture and in many of the ancient classics. Even Arius and Athanasius, occasionally forgot creeds in carpets; but Egypt, the home of letters, was, probably, the birthplace of the rug. It went, perhaps, with Cadmus, to Greece. The rare beauty which color can assume in the finest wools, the symbolic forms filled with sentiments, attracted Byzantium. The Mohammedan, with his love of splendor, with a religion that forbade the copying of living forms in any realistic way, has seized on this symbolic art, along with the church and city of Justinian, and has made it seem his own special inheritance. But Mohammedanism itself is many thousand years younger than the artistic forms she has so unceasingly woven for the world,

and carried, with her sword conquests, to the far East and the still farther West: since the Navajo blanket is made from designs, furnished by the early Spanish invaders and borrowed, by them, from the Spanish Moors.

The oriental rugs of commerce come largely from the Caucasus region, various towns of Turkey and Persia, and from parts of India. The looms are simple stretchers, held together by pegs. Every stitch is knotted, as it is drawn through the warp. A hand-made rug can always be identified by this knot, seen by bending the pile apart. It is a proof which all can make for themselves, with no more danger of deception than in the axioms. Formerly, the weavers were women and girls; but, in modern times, boys have made this an occupation. Owing to their dark and crowded homes, much of this work must be done in the open air, either in the intense heat of summer, or in the bitter cold of a "warm" country in winter. Sometimes friend joins friend and talk relieves the tedium of the task. Death may come to the original weaver, and another finishes the work. The men tend the flocks, dye the wools, prepare the looms. The wools used are the sheep, Angora goat and camel's hair, all thoroughly cleansed in running water, as clothes are washed in a Tyrolese, or an Italian village to-day. The dyes used in good rugs, and none others are worth writing about, are first vegetable, next animal, but never chemical. The madder produces: two reds and a yellow; certain berries: brilliant greens and yellows; indigo gives blue, and combined with yellow, green; tumeric, saffron and sumac give other shades; kermes and cochineal are derived from

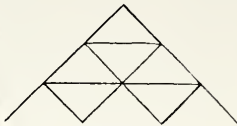


Figure I

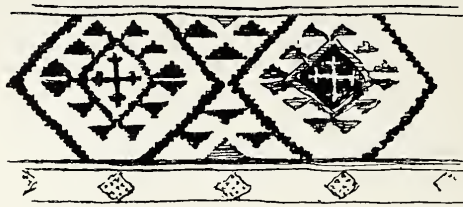


Figure II

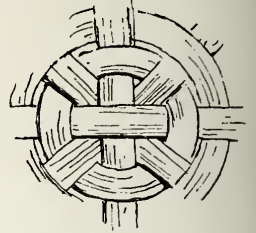


Figure III



Figure IV



Figure V



Figure VI



Figure VII

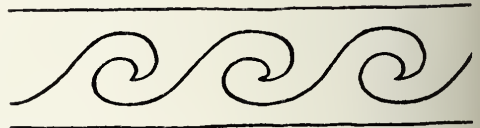


Figure VIII



Figure IX



Figure X

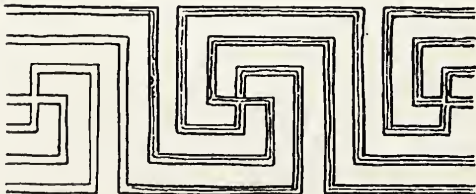


Figure XI

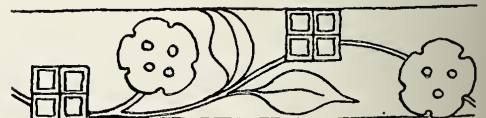


Figure XII

ORIENTAL RUGS

insects. Color also has a symbolic significance: red symbolizes zeal, faith—whatever might become a soul passion; blue, truth, something eternal as the sky above; green represents the Most High, why it is difficult to tell, and this color was sacred to Mohammed and his descendants. For these reasons we seldom see green used freely in oriental rugs. It belongs especially to the prayer rug, which was not to be trodden upon. All shades and every color are found in these rugs, in a harmony only Nature, the Orientals, and the Venetians, their near neighbors, have ever quite understood. These rugs mean love of labor: the first creed of any true art. Every stitch is tied, like the love-knot, for time to strengthen; form and color have a sacred significance; while the flowers, the fruits, the shrubs, and even the insects have been sacrificed to the service of these beautiful fabrics. The "antiques" will outlast our puny lives, and, what is not always true of human beings, they gain in value each year of their existence. Beauty is not their sole excuse for being. Economy also makes its claims.

FIGURES IN ANTIQUE RUGS

THE figures, in an antique rug, are an evolution of forms which belong to all peoples having an artistic sense. For the human race, in all its wanderings, all its limitations, religion is an inborn instinct: so, likewise, is a love of the beautiful. The human expression of one is mythology, of the other, art. With the pagan nations, these two were joined in unholy wedlock, until art became idolatry. Art has either risen to the highest form of

beauty, as in Greece, where truth was the conscience of all expression, or it has sunk into the absurd symbolism of India, where mythology was the supreme thought, and both truth and beauty were lost forever. The Jew, forbidden by his religion to worship idols, followed the law beyond its letter, and dared not create the image of "any living thing." This law Mohammed adopted, but, with the art-instinct of the Orient, he chose what could not be an image, but was a suggestion of such. He selected, wisely and well, that decorative art of the ages which Egypt, Assyria, Greece, had created solely as ornament. This the Mohammedan has combined again and again, but failed to exhaust, because, like the notes in music, its figures are governed by strict laws and are capable of countless combinations. As music is the expression of sentiment in sound, this art is the expression of sentiment in color and form.

Give a child pencil and paper, and his first attempt is the straight line. Thus did his savage ancestors, in the far-off forests of Asia, begin their art. The straight line is found in every rug of the Orient: color lends it a charm, it divides part from part. Some exquisite rugs, especially those from the Caucasus region, have their chief charm in adaptations of the straight line. These have cross-bars, either as diagonals, or parallels running lengthwise, or meeting at acute angles. Often color alone, sometimes very simple figures, are the sole additions to the straight line. In many rugs, the diagonal is crowded into a very small space between black lines. This has been unfortunately named the "barber's pole," but it had no such significance at its first formation. It suggested rather earth,

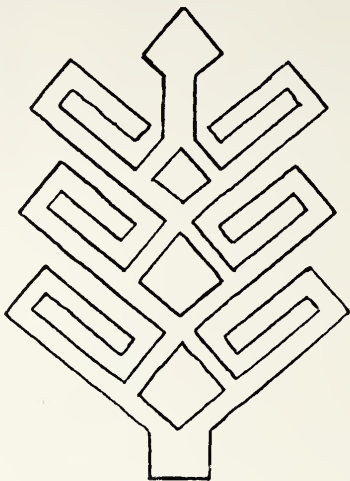


Figure XIV



Figure XVI

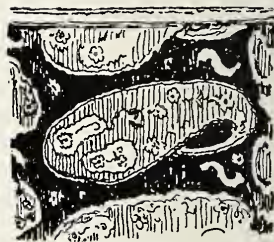


Figure XIII



Figure XV

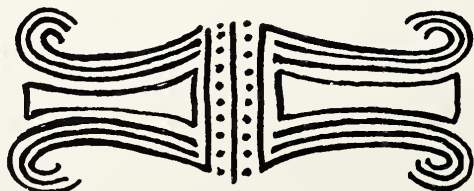


Figure XVIII

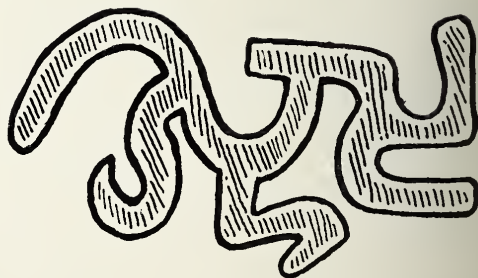


Figure XVII

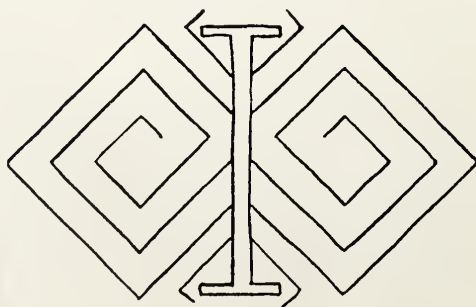


Figure XIX

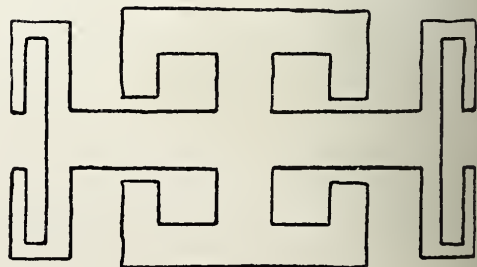


Figure XX

ORIENTAL RUGS

short-lived, but sure, encompassed by eternity.

But exactness is not human, and the zigzag tells of the many breaks in the earthly part of our eternal being. It means unrest, life ever beginning, ever ending, earth always constant to change. These *motifs* are found in both pottery and textiles among all the early races of Asia, Africa and the Americas. They are especially used in the outer borders of rugs. Then, there are the irregular lines, stopping, then beginning in another direction, like those which break the monotony of the *royal Bokhara*. These show uncertainty,—that man must seek beyond himself, if the soul is to be satisfied. These line ornaments are the oldest species of decorative art, and they may be traced thousands of years back of the Christian era. For twenty centuries they were the world's favorite ornament, and, to-day, they form a large part of the vast sum of decorative art. Only, we regard them solely as objects of beauty; forgetting that the earliest thoughts of man, spoken in decoration, before books were born, meant the grandest thoughts life has yet furnished: in spite of the instability of earth is the endlessness of existence.

The Mohammedan loves the solid and the substantial beneath his hand, and lines soon formed themselves into triangles, squares, rhomboids (Figures I. and II.), and various geometric figures, until we have the diaper patterns spread out in their greatest glory in the Alhambra. All these forms assume many varieties of color, until mathematics is translated into beauty and changes from a science to an art. We find these triangles piled into one, or into squares or

pyramids, as in the Khilims and Sehnas. The rhomboid is a characteristic of the Sumaks and Bokharas, the Afghanistan and Beloochistan display all geometric figures in their different fabrics: while squares and diamonds are found everywhere in Oriental products, usually set at right angles to the rug; simplicity and harmony of color giving them beauty. The hook and latch pattern, a border frequently found in the Oriental rug, particularly among the simple figures of the Caucasian, is used to break the formality of the square and to shade one color into another. It is the relief element: what comedy is in the drama, the gargoyle in architecture, and rests in music. It softens contrasts, both of color and line. As Mohammedan art is never literal, but always suggestive, these solid forms are always the simple surface of the plane. But all the transitions of the changing centuries and sentiments have been given to them, until, as Michelangelo has exhausted drawing, the Mohammedan has exhausted the beauty and variety of these figures.

Early in man's life, something beside his hands and his head was needed for carrying objects from place to place, and, in the reedy Nile region, baskets began to be made. Soon the beauty of form created by these plaitings was transferred to art, both in pottery and weaving. Here combinations of color have their opportunity, and a vacant spot, filled with basketry, loses its look of loneliness. (Figure III.). Often the reeds, at the bottom of the basket, assumed the appearance of the cross, which had its own suggestion of suffering long before it was glorified on Calvary. We often find this in the Sumak rugs, where it

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breaks the line of the large rhomboids. By some strange absurdity, the Mohammedan has mutilated Santa Sophia, by scratching out the crosses throughout the building; yet he has woven it again and again in his rugs. These basketry forms have not the grandeur of suggestion which belongs to the line *motifs*. They mean less of heaven, but more of earth: that man has become a creator, that he is making a home for himself, and that all which pertains thereto of convenience claims his interest. Beads and baskets have always been the factory of the savage. On them he has expended his inventive skill and his delight in color combinations. These basket forms of the rug are the first records of civilization. They forestall and foretell the multitude of modern inventions which make life comfortable for us of the twentieth century.

The flexible birch came early into use for tying purposes (Figures IV. and V.), for gates to fences, and oars to the thole pin. The peculiar knot thus used has been called the reefer knot. This is an especial characteristic of the Kasak rugs. It is a much traveled form and is found in Britain, on altars, and often in the Orient. It shows us Nature serving man, as she is ever ready to do.

Early man was content with this material world. Heaven lay about the infancy of our race. The next step was upward to objects made by God. The sky, with wondrous forms marshaled in majestic order, engrossed man as astrology. This science soon entered the field of art, and a disc or crescent came to mean the moon: a form which is found in pottery much oftener than in the rug, for the weaver selects straight lines, and soon turns curves into angles, the

moon into a star. This form is in constant use. Some prayer rugs have simply stars to indicate the place for the head and knees. Vacant places in rugs are often starred, with sometimes a goodly constellation, possibly to indicate the conjunctions of the planets at the time of weaving. These designs lend themselves to ornamentation quite as well as the basket forms. The stars indicate heaven, even when we tread on them as we walk. They come from those early superstitions which show how that religion permeated with her sentiments even savage man.

All these lines, solids, basketry, knots, stars, are the earliest Mohammedan ornament. All, as we see, are forms from lifeless matter; but to them have been given thoughts, feelings, sentiments,—a higher life. To-day, they have the vitality of many long centuries in the past and of many more in the future which shall be theirs.

DEVELOPMENT OF ORNAMENT FROM LIVING FORMS

LIFE is ever making its claims on living beings, and art is never quite content until she has made every earthly object her special possession, particularly the objects which have life. But the Mohammedan, with his dread of idolatry, long hesitated to treat such in his art. Naturally the first to occupy him were the forms of mere animate existence,—plant life. But savage and simple peoples regard examples of vegetable life as too passive for repetition. Only as they catch a higher meaning from them do they care to repeat them as ornaments. Therefore, the plants which they use must appeal to the soul

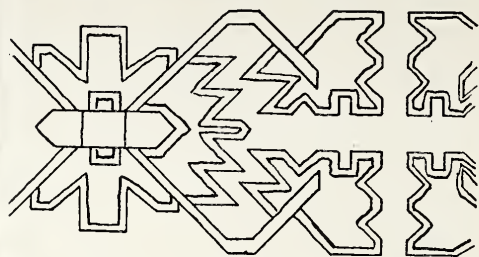
ORIENTAL RUGS

rather than to the senses. The vine, because of its grace, but chiefly because from it is made the wine which brings exhilaration to their dulled senses, is often used. But its many curves interfere with the weaver, and very soon it is so conventionalized that it can scarcely be distinguished from the Greek fret.

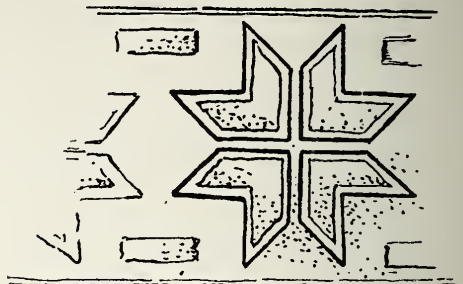
No flower has been so much used in art, particularly Eastern art, as the lotus. (Figures VI. and VII.). At first, it was symbolic of the sun. We find this inscription: "The sun rises, like a hawk, from the bed of the lotus. When the doors of its leaves open in sapphire-colored brilliancy, it has divided the night from the day." At sunrise, these blue and white blossoms, completely covering the waters, look like a miniature of the heavens. Later, as the blossom was seen to rise from muddy waters, then rest calmly, like a safe soul upon them, hiding all their filth, it came to be regarded as an emblem of resurrection and immortality. The Egyptian was animated with this thought; he felt sure of eternity; it was not mere hope, it was firmest faith. For ages, the lotus was used as a proof of this thought. It was buried with the mummy in the dark tomb; again it was raised aloft in the monuments which pointed toward the sky. It is ever varying its form in art, according to the purpose it serves, and from the changes it undergoes in the process of evolution. We find it, in very old rugs, especially Kabistan, almost a portrait of Nature's blossom (Figure XV.), except that the artist used whatever color suited his rug. Then we find the leaf and flower interlaced. This is a common pattern, occurring in a great variety of rugs. Both forms are frequent in the Ka-

bistans. First, flower and leaf are simple serrated outlines; then plain; finally, we reach the Greek fret. (Figures VIII., IX. and X.). Sometimes the blossom loses its leaves and is a mere rosette, which is one of the border ornaments in many kinds of rugs. Finally we have the Swastika (Figure XI.) and the half Swastika, which are nothing else than the Greek fret interlaced. One large Sumak rug is made up mostly of these figures, large and small, dark and light, combined in a multitude of colors, with exquisite harmony, the intervening spaces being filled with a combination of basketry in a rectangular form. This is a rare and very beautiful rug and shows how elaborate a simple figure may become. No species of ornament has undergone so many changes at the hands of ancient draftsmen. None, unless we except the mere linear *motifs*, which are as universal as the exclamations of speech, has every wandered so far from its original home as this Egyptian emigrant. It is first found along the Nile in 3500, B. C. It then journeyed along the Euphratus, it entered Greece, and mounted the Corinthian column and the temple pediment. Northern Europe soon surrendered to it. The "hardy Belgae" might resist Caesar's sword bravely, but they were conquered by the conventionalized lotus. Ireland claimed it. Our Puritan forefathers carved it on columns and table legs. Thus, the gospel of man's resurrection and redemption has been preached to countless thousands of all tongues and tribes, in all climes and times. Since the lotus first entered the realm of art, nations have risen and fallen, the world has altered its ideal of life, resurrection has changed from faith to fact, yet, for almost fifty-five

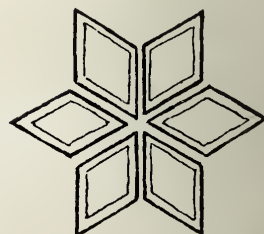
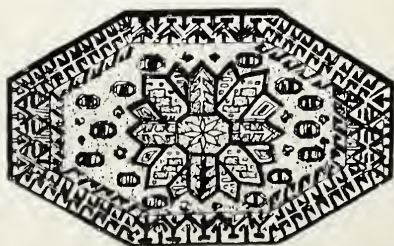
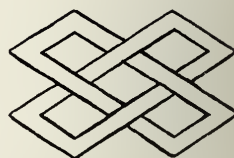
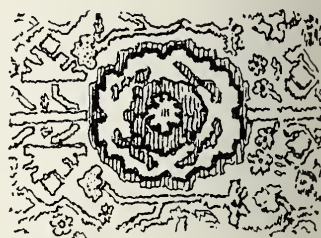
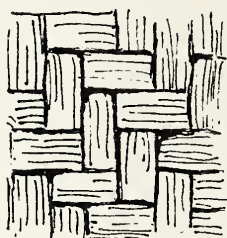
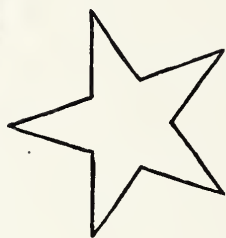
THE CRAFTSMAN



Lotus Derivative



Star Derivative



ORIENTAL RUGS

centuries, this tropical blossom has been sculptured in wood and stone, woven by hand and factory looms, until, as one writer says, "It has multiplied and replenished the earth." Beauty alone could not give any form such length of days, such mastery over men and nations. Only as a talisman of eternity could it thus hold its own in the realm of art. An oriental rug that has no form of the lotus within its borders lacks something of the one thought which has engrossed the ages.

The tree, grandest of vegetable forms, appeals only occasionally to the artist of the Orient; and then not for its beauty, or its adaptability to ornamental decoration, but chiefly since it entered into sacred literature in the Eden story, and from thence sifted into other literatures. Sometimes tiny trees form themselves into large ones, as in the Princess Bokhara; but these are "stark and stiff, as if run in a metal mold," or borrowed from some child's Noah's ark. Some critics have suggested that these smaller ones are candelabra. Again, we find the tree filling the whole body of the rug, more stiff and solemn than the cypresses which shade the dead throughout the Orient. The sheep feeding at their roots, the birds in their branches, both with figures as formal as the trees, may suggest the tree of life. Leaves, especially the maple, or plane-tree, a native of Asia, are often found.

As we go farther to the east in Persia, we find less of the conventional, consequently a closer approach to nature. The rose (Figure XII.) is the special flower which delights this land. It surrenders enough of its natural grace to the weaver's art to become a conventional figure; but it

is easily recognized, which is a proof that it has suffered few evolutionary changes. Sometimes the central figure expands into an immense rose, as in the "rose of Kirman." In the Ispahan rug, an ancient relative of the modern Kirman, a conventional rose joins with other shapes, mostly mathematical, to form a medallion which may be repeated several times throughout its length.

A bursting blossom, quite changed to a conventional form, is frequently found in rugs, dotting the central surface, running down parallel cross-bars, or entering into borders. Thus other flowers are not forgotten, even though their symbolism is not sufficient to give them the world wide currency that has always characterized the lotus.

The few vegetable creations thus used, endless variety in which these shapes appear, show how the Eastern mind, with its child-like imagination, can multiply a figure or a thought, into infinity itself and give a soul to every substance.

One whose birthplace is Asia, although it is extensively used in the East and copied everywhere, has been called the palm leaf (Figure XIII.), or the pear pattern. It rather resembles a gourd with its bent neck; but this would take all poetry from one of the most beautiful ornaments of the East. Sir George Birdwood has suggested that it is a flame just bursting forth from a cone, and that it was copied from the crown jewels of Persia, that country of fire-worshippers. This explains its coloring in the rugs, where it appears like a mass of rubies, emeralds, sapphires, diamonds. But no reason of state can quite justify the extensive use of this figure, for even beauty suc-

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cumbs to the changing fashions of time. Religion alone has ever held any pattern in use for centuries. Taking it as a flame, a child of the sun, we have Eastern reverence for Nature's grandest object translated into beauty and holding its even course along the centuries.

As we rise to animal life, we find fewer forms in art: the dread of that one word "living" seeming to have passed from the Jewish command as an influence over the entire conventional art of the East. But the serpent-story took strong hold of the imagination, and snakes swallowing themselves or bound in a hopeless coil,—a symbol of evil undoing its own deeds,—is frequent in pottery and is sometimes found in the rug, though it does not serve the weaver so readily as the painter.

The Egyptian and far Eastern nations claimed, not the monkey, but the alligator, as their most ancient ancestor. (Figures XIV., XV., XVI. and XVII., alligator designs on pottery.) The teeth of the creature were a talisman, and they prayed before the dead alligator which had once the power to prey upon them. This animal (Figures XVIII. and XIX.: alligator designs in rugs) has almost as many stages of convention as the lotus. It is quite as far from the original object in appearance, and it commands a territory almost as extensive. The last stages of both designs are difficult to distinguish. Sometimes the crab is used, although this is so much like the square with the hook and latch border, and likewise the extended palm of man, that one is often mistaken for another. Thus, symbolic figures are forever running into one another, showing us that

there is the same unity in art as we are forever finding in nature.

The sheep that furnish the wool for the rugs are often copied, as if for a sort of testimonial of their services. They are always stiff and angular, like toys. We sometimes see the fear of Nature's forms or the carelessness of the weaver in these. I know a rug in which the central figure is surrounded by four sheep, one of which "has left his tail behind him," but has been provided with five legs. Anatomy need never trouble the purchaser of an Oriental rug, as it certainly never entered into the thoughts of the weaver.

There are Mosul rugs displaying a regular menagerie of animals. (Figure XX.) One has to study hard, in order to distinguish the sheep from the camel, the goat from the cow, in this herd. Often these are in pairs; it may be a preparation for the ark, or the work of some person who had accepted the Indian belief of the transmigration of souls.

The salamander, almost exactly copied from Nature, is often found. This, being a relative of the alligator, offers its sacred suggestions.

Sometimes, a face, rather of the "man in the moon" style, or the child's attempt at picturing the human face, is woven in a rug. This may be a prayer rug, the face for the worshiper to touch with his own, or it may mean humanity in a generic way. Sometimes this has additions which give it a type of Chinese art. These are the far Eastern limit of rugs and show the influence of locality on the Mohammedan.

We have now examined the chief figures of the oriental rug. All have a growth, just as surely as the flower in the field, the

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tree of the forest. They follow nature's laws even in their deviation from nature's forms. There is no sense of a sudden creation about them. They bear the insignia of the centuries and of many and varied nations. A new form in conventional art is utterly meaningless. It has no ancestry to make its appeal from the long past, no promise of life in the longer future. One writer says of such, "Like alien plants, they pine away and die." We would add, "This is the happiest event in their short lives."

All conventional forms that have had growth, whether Oriental, Gothic or Grecian, belong to that universal language of man which, for convenience, we call art, but which is one of our noblest inheritances from pagan to savage ancestors, who sought blindly and bravely to find God in His beauty and truth. As these forms have lost their resemblance to Nature, they have gained a soul breathed into them by tradition, which is the exchange of sacred sentiments along the ages. The very restfulness of the Orient speaks in these figures,—the contentment of races living in the sunshine, and satisfied with simplicity.

In color, nothing in all the world's factories, equals these rugs. They grow softer, purer, richer with time, until the "bloom" thus gained surpasses the best of silks in its shimmering face. In color also, nature's laws are followed: red and yellow for the high lights, blue and green in the shadows; while the primary colors are always preferred. All the shades employed unite in a harmony which is like the faith of friends: one ever helping the other to a higher beauty of life. Balzac says, "I don't know how these Orientals manage to put the sun into their stuffs. The Eastern peoples are drunk with light."

We use these rugs, sacred among the people who wrought them, as we do the common things of life. To their makers they spoke great religious truths. They are family inheritances surrendered to us under the stress of poverty. We tread on thoughts of eternity and themes of deity and the soul, and forget, in our reckless living, the ideals, the constancy and the conscience of a people who translated the beatitudes of their religion into beauty itself.

THE CRAFTSMAN

ABOUT JAPANESE BOXES. BY
OLIVE PERCIVAL, MEMBER OF
THE LONDON JAPAN SOCIETY

ONE of our racial prerogatives seems to be the easy acceptance of all things beautiful, convenient and desirable, as if they were created solely for us. Rather too often we remain ignorant and quite careless of the intent of the designer.

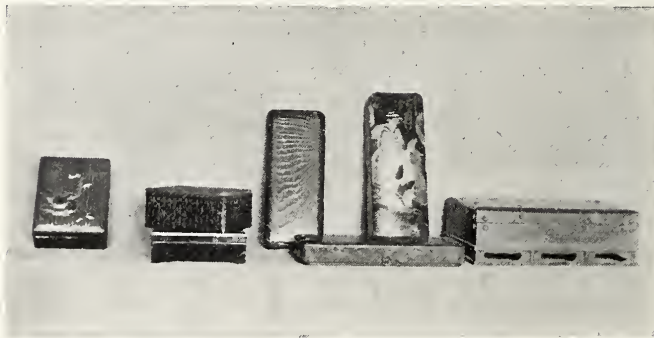
When, for example, we are told that the Japanese boxes we have so long used as convenient receptacles for our gloves and handkerchiefs, were really designed as cov-

pictorial artists of that country did not disdain to become occasional craftsmen, and many of them have left their gold-lacquer signatures on little boxes.

One could, if one chose, learn much of the art, the history, the religion and the customs of beautiful Old Japan through the sole study of Japanese boxes.

Very little is known regarding them by the majority of their foreign admirers; although they have been very generally admired and collected since the days of Madame de Pompadour and Marie Antoinette.

Few of the best boxes of Old Japan have come to us, and the few are in the museums of our greater cities; yet among these there are some which fully convince us of the superiority of the Japanese artist in his ideas of construction and design, as adapted to innumerable purposes and materials. The commoner boxes, finding their way to our shops, are those designed to contain the sacred



Three work-boxes at left; four letter-boxes at right

erings in which to send ceremonial gifts, or to hold the sacred books of a temple, we smile (but not at ourselves) at the absurdity of the Japanese idea. It has been one of our opinions,—inherited to be sure,—that art has little to do with aught except the pictorial, and that any real feeling and power is not to be expected in mere design or craftsmanship. Yet, ages ago, the far-away, quite isolated Japanese were sufficiently advanced to recognize art in the humblest object and material, and offered neither apology nor explanation to the masses. The greatest and most successful

books in the temple; to carry the family picnic luncheon, or medicine, or perfume, or a man's seal; to hold incense, or tobacco, or ink, or a mirror, or a fan, or poems (one of the everyday refinements of Japan is writing poetry!); and in which to send gifts or letters.

The material most commonly employed is wood and it is lacquered, or carved, or else entirely dependent for its artistic value upon the beautiful, satin-like surface of the natural wood. Tortoise-shell, ivory, bronze, brass, copper and porcelain are also frequently used.

JAPANESE BOXES

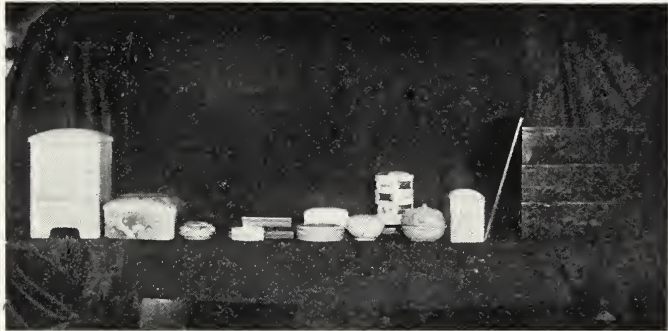
One of the most satisfactory work or photograph boxes imaginable is the *Bento-bako* of the Japanese, which is in reality a pile of boxes of a uniform size, fitting perfectly to one another, with a lid for the uppermost. When the Japanese family-man takes a holiday to see the blossoming cherry-trees (or, perhaps, the wisterias, or the iris-fields, or the lotus-ponds, or the maple-trees), he has a luncheon packed in a *bento-bako* (of porcelain or lacquered wood), and tied up in an immense square of print, or silk. He then thrusts a stout bamboo stick under the knot, and, followed by his little wife and children in their best frocks and sashes, he sallies forth with the *bento-bako* over his shoulder. Some of the choicest examples of gold lacquer are seen on this kind of boxes.

The incense-boxes (*Kogos*), if at all pretentious, have inner boxes for holding the incense appropriate for each season of the year. The workmanship, especially of the tiny inner boxes, is exquisite and unapproached. Some of the old *kogos* are of ivory, with an all-over, inlaid decoration in gold and silver; the crest of the family being the *motif*. The common, modern ones are most frequently of porcelain, and are found even in our department stores, where they are sold to hold pins, collar-buttons, or cold-cream!

Perhaps the most fascinating of all the many boxes offered by the Japanese is the *Inro*, or medicine-box, which is an original little contrivance on the principle of the *bento-bako*, but in the form of deep trays,

pierced at the ends and strung together with a silken cord.

This box was worn by the gentleman of Old Japan suspended from his girdle, and in it he carried medicines, perfumes and his seal. An imposing array of *objets d'art* was the *châtelaïne* of a conservative Japanese gentleman! First of all, he wore at his girdle an ornamental button, called a *Netsuke*, to which were attached by silken cords the many little articles indispensable to his comfort. Usually, the *netsuke* was of ivory or wood, exquisitely carved and sufficiently large to stay above the sash, and not be pulled through by the weight of the attach-



Luncheon and incense boxes

ments,—which included a medicine-box, a tobacco-box, a pipe, a pipe-case, a purse and a writing-case, with paper, ink and writing-brush. When one considers that each of these articles was the work of a skilled artisan and artist, and that the materials chosen were ivory, metal, brocade, leather and rare woods, it is possible to get an adequate idea of the splendid total. Many famous signatures were once seen on old *inros*:—such names as Yosei, Zeshin, Korin and Hokusai, and some of the best lacquer work was done on these little boxes. We cannot all know much about good lacquer, as the export of

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the best has always been forbidden. Certainly, the modern pieces are seldom worth buying, as the wood is too frequently half-seasoned and soon warps and splits; the lacquer cracking and peeling off at the corners.

When a letter was sent in the old days of Japan, it was placed in a box ("glove-box"), and tied with a heavy silk cord, in a certain correct way. The box was then sent by the hand of a servant, who it is said, sometimes wore a cloth over his mouth, lest he should accidentally breathe upon the

teen-petaled chrysanthemum is, of course, well known as the official crest of the emperor; the *motif* for his private crest being three leaves and three flowers of the beautiful *Paulownia imperialis* tree. The crest of the mighty Tokugawa family (remarkable rulers and great patrons of art) is composed of mallow, or hollyhock leaves in a circle, in the center of which their points meet.

The letter-boxes shown in the accompanying photographs are of plain, persimmon-colored lacquer, studded with small

brass nail-heads in the form of cherry-blossoms; of plain red lacquer, lined with mirror black; of tortoise-shell, with a rich gold lacquer decoration; and of plain wood, silver-lined, and inlaid with mother-of-pearl and lacquered in different effects of gold and silver.

When a ceremonial gift was sent, according to the etiquette of Old Japan (that is, a wedding gift, or one sent at New Year's, or, on an



Two tobacco-boxes at left; two medicine-boxes in middle; luncheon box at right; other objects are incense-boxes

honorable missive. When the dispatch was sent by a nobleman, the box was generally retained as a valued gift by the recipient, who then sent his reply in a box of his own. The crest of the owner usually figured on a letter-box as the sole decoration. Japanese crests are extremely decorative and are common on all modern Japanese objects, although seldom recognized as such. They are, generally speaking, conventionalized flower-forms, and not lions, bears, wolves, cocks, eagles, and arms brandishing swords or scepters. The six-

anniversary, or, at the birth of a child), it was never offered in common paper, tied about with common string. Even a humble laborer was not so inelegant as to do such a thing as that! The gift was placed in a beautiful box made for such occasions only, a silk cloth was thrown over it, and then a servant carried it carefully to its destination. Of course, the recipient was always polite, and before taking out his present, he paused to admire both the box and the gift-cloth (*Fukusa*), which were returned to the owner. The

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choosing of the *fukusa* to be used on such occasions, gave a fine opportunity to show one's perfection of breeding, as the occasion, the recipient, the gift, and the social position of the giver were all subjects of consideration. *Fukusas* were once an important part in the outfit of every Japanese bride of high family: some were plain squares of silk, or *crêpe*, but others showed the family crest, the regulation long-life symbols, the New Year's ship of good fortune, or the seven household gods.

CIVILIZED man, and especially one of Anglo-Saxon descent, is a home-loving creature. To him the dwelling-place stands for his most important institution. The arts, sciences and traditions he pursues, mainly as they are to minister unto it, and its fruition is the goal of life. About his dwelling-place, then, there must be a very great deal to be said, indissolubly associated as it is with everything in life worth having—one's childhood, parents, children, wife, sweetheart, and next to these one's own personal comfort—one's hours of leisure and recreation.

The home one builds must mean something beside artistic and engineering skill. It must presuppose, by subtle architectonic expression, both in itself and in its sur-

roundings, that its owner possessed, once upon a time, two good parents, four grandparents, eight great-grandparents, and so on; had, likely, brothers and sisters, uncles and aunts, all eminently respectable and endeared to him; that *bienséance* and family order have flourished in his line from time immemorial—there were no black sheep to make him ashamed—and that he has inherited heirlooms, plate, portraits, miniatures, pictures, rare volumes, diaries, letters and state archives to link him up properly in historical succession and progression. We are covetous of our niche in history. We want to belong somewhere and to something, not to be entirely cut off by ourselves as stray atoms in boundless space either geographical or chronological. The human mind is a dependent thing and so is happiness. We may not, indeed, have inherited the house we live in; the chances are we have not. We may not remember that either of our parents or any of our grandparents before us, ever gloried in the quiet possession of an ideal homestead; but for the sake of goodness—for the sake of making the world appear a more decent place to live in—let us pretend that they did, and that it is now ours. Let us pretend that God has been so good to us, and that we have proved worthy of His trust.

—Joy Wheeler Dow in "*American Renaissance*."

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THE PLAY PRINCIPLE. BY OSCAR LOVELL TRIGGS.

BEAUTY, the end of art, in its essence is Pleasure. Pleasure is the accompaniment of the active functioning of personality. This creative activity of personality I denominate Play. I purpose in this paper to examine the principle, the phenomena of play, and having found their meaning, to apply the principle to the solution of some problems in industrialism and in education.

The properties of play may be determined by a study of its modes among animals, and of its processes, when it becomes humanized and consciously artistic. What, in fine, are the conditions under which necessity becomes freedom and the useful is idealized and transfigured?

The function that beauty serves in evolution is an important one. Not infrequently the law of the survival of the fittest means the survival of the most beautiful. The graceful feathers of the lyre-bird, the gorgeous coloring of the peacock and humming-bird, the calls of monkeys, birds and insects, the brilliancy of flowers:—all represent evolutionary selection in lines of beauty. Fair form and colors are the summons sent from objects to objects for fusion and union. Impressionability to beauty implies a conscious aesthetic sense on the part of those creatures thus affected. That there is aesthetical feeling among the lower forms of life is proven beyond a doubt. The famous bower-birds of Australia furnish the most notable instance of aesthetic display among animals. For use during the time of courtship these birds construct bowers of twigs and grass.

These halls are not made for practical use, but serve as festal structures, or avenues of assembly, in which their owners may plume and display themselves. The greatest care and taste are lavished upon the work. Foundations are laid in the ground, and a bower of grass and bushes, several feet in length, is arched overhead. The courts at the end of the bower are paved with small round pebbles, and bright stones, shells and feathers are so displayed that a color adornment is secured. Such structures, not being intended for nests, but simply to be used during a special festal period, are wholly ideal in their nature, and evidence the presence of the spirit of play.

The aesthetic display in man began with the same reference to his mate, but the feeling was gradually extended to comprise outside persons, and having assumed sociological import, it became in time a most efficient instrument in the struggle for existence. The savage adorned his body, decorated his utensils and weapons, shaped and colored his dwelling place. To the adornment of his home he further employed sculpture and painting. Under excitement, he sang—a simple musical chant, and to its rhythms he danced, and out of the dance poetry and the drama arose. Everything in primitive life points to the immense importance of the aesthetic activity. The quality of the art and the stage of culture correspond intimately. When men ceased to hunt, and settled as agriculturists, the richness of their art compared with the former poverty, is a sign of social advance. But this very improvement is in part due to the order and unity introduced into the fluctuating life of hunting tribes by various forms of art, particularly the dance, in which activity

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whole family groups engaging, furthered greater social union.

What now is the source of the artistic impulse and with what life process is it associated? Among the lowest forms of life all the energy of being seems to be expended in sustaining and preserving life. Among the higher orders, where the conflict of life is less fierce, opportunity is afforded for escape into ideal action. The energy of being, not fully exhausted in the effort to supply physical needs, engages in some form of free expression, as directed by more or less conscious ideal desire. Play implies freedom from physical need, an excess of life functioning, some degree of self-determination, some conscious satisfaction, and a certain power of abstraction.

To justify this statement let me pass in review a series of activities; advancing from the simple to the complex and from animals to men.

The simple aimless running about of animals and men in play rises into the more complex forms of the leap and gesture, in a more advanced civilization passing to forms of the dance. The simple shout and cry develops into successive and pleasing notes, as of a bird, and issues in human song. The purposeless clawing and cutting of animals and men became some form of pleasure-giving construction, such as purposeful carving and adornment, with delight in form. The simple color sense leads to decoration for pleasure and with a sense of harmony. The adornment of nests with bright objects proceeds to construction, with a sense of form, and, among men, to building with a conscious feeling for proportion.

Now examine the later modes of these

activities and note the common characteristic! The dance, the complex form of running and leaping, is distinguished by conscious rhythm. The song, the higher form of the cry, is characterized by a conscious sense of time. Carving, the artistic outcome of cutting, is differentiated by a knowledge of design. Color decoration, the complex form of a simple sense for bright objects, is distinguished by perception of color harmony. Finally, building, the higher form of construction, is done under knowledge of proportion. What is added in the second series to the first? Plainly in the first series the activity is aimless; in the second there is order and design. The presence of order evidences the introduction of mind into the process. The savage dances in rhythm, sings in time, paints in color, builds in proportion, because it is pleasing to him psychically to engage in an ideal self-determined exercise. Here, then, play-activity becomes aesthetic; his play is carried on with conscious purpose, freedom, self-determination, and pleasure.

Where purpose does not enter, the activity is not truly denominated play. The deer in running strikes his hoofs in order, but the order is mechanical and not self-controlled. The bird sings in successive notes, the beaver builds dams, ants build hills, bees construct cells; but these results are not intentional. The animal is unconscious, merely under the control of evolutionary forces; the excellence of the result not being dependent upon conscious intelligence, but upon fixedness of habit and the very narrowness of the line of improvement. The flower displays its color, but it has no sense of its harmony in a field. Birds sing

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pleasing notes, but not, as in a choir, with a knowledge of a general harmony.

Mentality is perhaps most readily perceived in music. The cries of animals and the notes of birds can hardly be designated as song. The indefinite shouts and irregular cries of primitive man were expressions which had not yet arrived at aesthetic value. Sounds become musical when mind controls the succession and coördination. Music ascends from simple concord of two notes to ever more complex phrases, strains, songs and choruses:—ever higher and higher above the plane of sensation, until in orchestral and symphonic music the effect is almost wholly mental. Into the work of art reflection, intention and invention enter.

A convenient savage for our scrutiny in these respects is Browning's Caliban: a primitive man, yet one sufficiently evolved to exhibit racial characteristics. He is undeveloped, yet old enough to be taught of deity by his dam, and to think somewhat for himself. His sensory experiences are of a low order. Within the range of his interests, his senses are keen, but only now and then does he see or hear aesthetically. He has learned the look of things in relation to his physical safety. He would examine clouds and sunsets as tokens of storm. The range of his interests is shown in his first reflection:

"Will sprawl now that the heat of day is best,
Flat on his belly in the pit's much mire,
With elbows wide, fists clenched to prop his chin,
And while he kicks both feet in the cool slush,
And feels about his spine small eft-things course,
Run in and out each arm, and make him laugh;
And while above his head a pompion-plant,
Coating the cave-top as a brow its eye,
Creeps down to touch and tickle hair and beard,
And now a flower drops with a bee inside,
And now a fruit to snap at, catch and crunch—

He looks out o'er yon sea which sunbeams cross
And recross, till they weave a spider-web—
Meshes of fire some great fish breaks at times,
And talks with his own self."

In one of these sensory experiences: namely, when he looks out over the sea and watches the play of sunbeams, Caliban is receiving an aesthetic effect which has no relation to his bodily pleasures; it is not a sensuous pleasure only, but, also, an intellectual enjoyment. Furthermore, he is a creative artist. Thus he compares himself with Setebos:

"Tasteth himself no finer good in the world
When all goes right, in this safe summer time,
And he wants little, hungers, aches, not much,
Than trying what to do with wit and strength,
Falls to make something; piled yon pile of turfs
And squared and stuck their squares of soft white
chalk,
And with a fish-tooth, scratched a moon on each,
And set up endwise certain spikes of tree,
And crowned the whole with a sloth's skull a-top
Found dead in the woods, too hard for one to kill.
No use at all in the work, for work's sole sake."

The conditions of his artistic activity are thus his physical safety, satisfaction, and consequent excess of energy. He is freed from external objects and permitted to give his ideal faculties full play. All that he does, thus conditioned, is characterized by the presence of design; all is proportioned, harmonized and well ordered. He was under no compulsion to make these objects; he was purely self-conditioned in doing so, and manifestly he works to the end of pleasure.

Evolutionary aesthetics, then, establishes several important facts about art and the artistic impulse. The essential characteristic of artistic expression is freedom. Art is not a product of necessity or related to use. It affords gratification to instincts

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and feelings which find their exercise only when necessity and use are satisfied. Practical activity serves as means, aesthetic activity is an end in itself. When savage tribes engage in warfare, their energy is practical. When victory is celebrated with dancing, the aesthetic is brought into play to the degree of the pleasure experienced by the dancers in their own rhythmic movements. In art, man is not the creature of fate, but the arbiter in the ideal realm, at least, of his own destinies, the maker of his own world. The artist is absolutely the only free man.

And connected with this attribute is that of self-determination. When moved by the impulse to create, the artist proves his individuality. He becomes conscious of possessing ideal faculties which, in order to realize, he must objectify for his contemplation. Thought must be expressed. Freedom is not lawlessness. But inner control is exchanged for outer law. When the artist creates a form and embodies himself therein, he is made aware that he is a free, self-determining, law-abiding personality.

The third characteristic implied by the other two is what I shall call, for want of a better term, ideality. It is not the function of art to reproduce the real world. We have senses of our own and can take the artist's skill for granted. What we want displayed and defined is personality. What is the man's mystery? As we have seen, simple play becomes aesthetic, when it is conscious and conducted in freedom to the end of self-realization. Order, proportion, harmony are laws of art, not from any enactment on the part of critics, but from the very nature of mind. Mind is itself an order, a rhythm, a harmony. The history

of art, therefore, is the history of a freely developing personality. As the soul expands and contains more, it expresses more. Mediaeval art is, in a sense, greater than Grecian art, since it contains more of life and experience. Gothic art may be inferior in point of skill and manipulation, but its soul is greater, its feeling more intense, its grasp of ideality more complete. The ancient world has no counterpart to Michelangelo, with his fierce, vital, electric face and his turbulent, strenuous soul. The difference between the classic and the mediaeval is well expressed in Gilder's poems of the Two Worlds: one the world of the Venus of Milo:

"Grace, majesty, and, the calm bliss of life,
No conscious war 'twixt human will and duty.
Here breathes, forever free from pain and strife,
The old, untroubled pagan world of beauty."

The other is the world of Michelangelo's Slave:

"Of life, of death the mystery and woe,
Witness in this mute, carven stone the whole!
That suffering smile were never fashioned so
Before the world had wakened to a soul."

To the same effect is a passage in Lowell's Cathedral:

"The Grecian gluts me with its perfectness.
But ah! this other, this Gothic that never ends,
Still climbing, luring fancy still to climb,
As full of morals half-divined as life,
Graceful, grotesque, with ever new surprise
Of hazardous caprices sure to please,
Heavy as night-mare, airy-light as fern,
Imagination's very self in stone!
Your blood is mine, ye architects of dreams,
Builders of aspiration incomplete."

To illustrate the growth in ideality one might bring a Greek of the age of Pericles into the Western world. How much of the mediaeval and the modern would he comprehend! He would stand before a Gothic

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Cathedral with amazement. The meaning of the structure, the sign of the Cross in transept and nave, everywhere the symbols of aspiration, of the yearning of the soul to reach through material forms to a spiritual truth far higher than Olympian heights: these would pass his understanding. If taken to a Symphony Concert, he would have neither the sensory experience nor the ideality necessary to comprehend the different movements. How could he, who thought to enter the region of calm tenanted by Zeus, feel the mighty passion, the tumultuous struggles of Beethoven's Heroic Symphony! Take him into a gallery of painting—would he not be bewildered by the complexity of modern life? What reading would he make of the pain and power in Millet's peasant faces? What conception could he have of the tragedy and depth of the life conducted on the vast laborious earth? So would not the more recent psychic experiences of the race be beyond his comprehension?

While the World's Fair was building at Chicago I watched the simple Java folk erect their huts and wattled fences beside the complex gigantic Ferris Wheel. I could not see that the Javians looked upon the wheel even with any wonder. They were hardly curious. The whole mechanical mystery was utterly beyond their grasp. The ideality of the wheel, the principles of its construction, were many fold greater than that of their simple dwellings.

The whole Fair, by the way, was a colossal play:—the Titanic sport of a summer, a buoyant lyric endeavor just meant to exhibit for a moment the hidden prophetic intentions of an ideal people, the scope of whose ideality was but inadequately meas-

ured by the vast arches that spanned the space of the manufactory building. Festivals, shows, pomps, may be as important as the realities of the streets, opportunities for ideal exercises, for which trade and commerce are the preparation and the background. When the complaint is heard that World's Fairs represent economic waste, it is well to be reminded of that saying of Schiller: "Man only plays, when in the full meaning of the term, he is man, and he is only completely man, when he plays."

When man plays he is free, he is self-determined. Freedom, self-determination, ideality:—these are the characteristics of aesthetic play.

An important truth remains now to be stated. It is this: whenever a man expresses himself under conditions of freedom and self-control, he is an artist—whatever his occupation or field of activity—and he receives the rewards and gains of an artist: the reward of pleasure, the gain of an enlarged personality, and an increasing personal force. What are called The Fine Arts are by no means the only aesthetic field. These have to-day limited an instinct which is common to all, usurped a privilege that should be shared by all. It has come about through historical changes that the artist, in these more specialized spheres, is the only free man in the world of work; all others, in some degree, live under compulsion. Therefore, the problem of freedom in the modern world is to extend that freedom that the artist alone enjoys into every field of industrialism. We may summarize our freedom thus far in these terms: Man is free politically. We have struggled with thrones and tyrannies and have won the victory. If we suffer

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misgovernment to-day, we have ourselves to blame. So man is free in religious matters. We have battled with priesthood and ecclesiasticism and have gained the right of worship according to our conscience. If we remain evil, the fault is at our own doors. In these realms we are practically free, shapers of laws and creeds for ourselves. These matters have already receded in special interest, and special devotion to them bespeaks a retarded development. But, in the way of work, in what is for most of us most intimate, we are little better than slaves living under necessity, obeying machines, attending to masters. Now, as political liberty does not mean license and lawlessness, but rather the right to be a law to oneself as religious liberty does not mean the right to have no religion, but rather to be self-directive in worship and service, so industrial liberty does not mean freedom from labor, but freedom in labor. For this right of self-directive labor, or, in the terms of this paper, for the right of play, the modern world is battling. Disguise the situation as we may, the industrial world is in a state of warfare. Various compromises have been agreed upon, whereby a partial freedom is enjoyed. Thus, we distinguish between our activities; setting aside a portion of the day to toil and drudge, yielding this much to submission, hoping to escape at night, when we can indulge our higher desires and live a moment spontaneously and instinctively. Meanwhile, we clamor for shorter hours of labor and a longer time for play. So long as labor is under bonds, untransformed by freedom, so long will this division and clamor continue. But the granting of an eight-hour day is no real solution of the

problem. It is simply compromise and leaves the situation unchanged. The only satisfactory solution lies in the consecration of labor to the ends of life, to the ends of personality. Toil is a "curse" to none but slaves. To a freeman it is pleasure and desire. Conditions must so be changed that the laborer can find in his very work his genuine satisfaction. He must be granted the privilege now enjoyed by the artist only: the privilege of free expression, of self-determination, of ideal creation. Art and labor must so be associated that the one be extended and made universal as labor, and the other be redeemed and made delightful as art. It was some such association that Thoreau was making, when he said, at work in his field of beans: "It was not I that hoed beans, or beans that I hoed." He had in mind a celestial kind of agriculture and was raising a transcendental crop of virtues, patience, manliness, clear-thought and high-mindedness. It is better to produce great men than abundant crops. The reversal of this proposition as applied in modern industrialism is provocative of mirth,—when one is not too angry at the spectacle. I submit that how to make a freeman at play out of a slave at work is the problem of history, the problem of democracy, the problem of to-day.

The problem of education in a democracy is the same as that of industrialism. Shall education be motivated by the desire for a special culture, a sort of objective product, or for a special character, a form of interior life? It seems to me that our education is even yet too formal and objective, too much concerned with knowledge and machinery, and not enough with character. The ideal prevailing in our centers of education is

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that of the cultured gentleman:—a culture special, possible to the few, a culture dependent upon refinement, intelligence and knowledge of books in a library, a culture that tends to separate men, that erects barriers between the wise and the not-wise, that is selfish and unsocial. This is an ideal which we have inherited from feudal countries and from the theory of the leisure class. The cultured man, in fine, is prepared to live in an aristocracy and not in a democracy. His sympathies are untouched. His imagination is without vitality. His fellows have no interest to him, save as they are comprehended in the same exclusive circle. However attractive the ideal may be, it is destined to fade away before the slowly unfolding meanings of democracy,—fade as the ideals of kings and knights and priests have faded and become lost in the distance. Democracy demands a man of generous sympathies, with imaginative, if not actual community, in every experience, a genuine social being, “a fluid and attaching character”: one capable of living, not in an exclusive aristocratic coterie, but in an inclusive democratic society, and one able to live at large, not with condescension, but with full sympathy. Now, personality is the one common possession of all men—this is the comprehensive and unifying principle. It is of no account to hold men together by a written constitution. A nation is compacted by love and sympathy. Extend the essence of each until he comes to include the multitude; until his right becomes the right of all, and his law the law of all. Produce great men; the rest follows. Educate the interior men; avoid the ceremonial; educate

for freedom, self-control, ideal action, creative character.

It was not without reason that Lincoln was called by Lowell “The First American.” For this man was the very embodiment of the democratic idea. He had a culture that was broad as life, as generous as love. Frederick Douglass said of him: “He was the first man in whose presence I forgot I was a negro.” That is a sublime testimony, and signifies what I mean by an inclusive character. Lincoln was not educated in our schools. The college might have instructed him, but it would have destroyed him. Democracy contemplates the possibility of education through the simple life processes, or at least, through the expert selection of those especially fitted for education. Lincoln’s associate in democratism was Whitman, a man who escaped the traditional discipline of the schools, but who, in secret striving for the culture of life, achieved a character that so combined the intellectual and the sympathetic, the individual and the social, that in his own personality he comprehended humanity. If Lincoln was the only man, “Leaves of Grass” is the only book to which Douglass might come and find himself sympathetically comprehended. One of the greatest lines in modern literature is Whitman’s address to the poor outcast: “Not till the sun excludes you do I exclude you.” In one of his poems, he proclaims the ideal of life in a democracy:

“I announce natural persons to arise.

I announce uncompromising liberty and equality.

I announce splendors and majesties to make all previous politics of the earth insignificant.

I announce adhesiveness, I say it shall be limitless, unloosened.

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I announce the great individual, fluid as nature,
chaste, affectionate, compassionate, fully
armed.

I announce life that shall be copious, vehement,
spiritual, bold.

I announce an end that shall lightly and joyfully
meet its translation."

The educational problem presented by the lives of these two men, the first practical democrats the world has known, is profound and not easily solved. They represent the ideal around which the sympathies and imagination of men must henceforth gather. They exhibit a special development of personality and to their making ages of history have gone. Dare we face this ideal? Might not education assist the individual through some method of self-activity? Might we not adopt for our whole educational system the principle of play? Man has something to learn, something to receive, but also something to give and achieve. The educational watchword of a former generation, the generation of culture, was discipline. The watchword of the present, the generation of knowledge, is observation. Might not the future, the generation of personality, take for its sign the watchword, play? The need of the hour is education by execution, by creation, by modes of self-realization—controlled always by the motive of helpfulness. By such modes alone the personality is extended and the individual rounded full-circle.

The beginnings of such education have been made in the kindergarten; this being the latest, the most modern in spirit and most democratic section of our educational system. This is the children's age, and a little child is leading us away from our formalism and traditionalism, and compelling a more sincere study of the actual field.

In the kindergarten the principle of play is frankly adopted. The application of the principle in the upper grades, where traditional ideas are intrenched, has yet to be accomplished. By the introduction of Manual Training, which is only a name for the educational principle of self-activity, a means of self-expression is afforded the older pupils. In the more progressive schools there is taking place a reconstruction of the school program with the various art studies as the coördinating center. Vacation schools in the larger cities are experimenting with the new ideas, and it is not unlikely that the success of their freer methods will bring about extensive modification of the traditional curricula. All these are signs of the evolution of play; of the effort made by modern man to adopt social forms to current idea.

That this adjustment of man to his immediate environment will continue in all the fields of human endeavor, there is not the slightest doubt. The evolutionary forces are always at work. Nature creates to-day, as in the early ages of the world. Man's creative power is deepening and widening. There are many evidences of increase in personality, most notably, perhaps, in the arts which still afford the field of purest play. I refer particularly to the instance of music, the art at present in most rapid process of development, the one most capable of bearing the high emotionalism and the complex idealism of the modern world. The history of music shows that an enormous distance has been passed from Mozart to Brahms. Once the former was thought to have reached the perfection of composition. Then came Beethoven with newer modes. Then followed Wagner

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and Brohams and Richard Strauss, each adding something to the expressiveness of music. To-day, Mozart is simple, hardly interesting, apprehensible to a child. Wagner is now at the point of full reception. But few have the capacity to follow the complexities of the latest composers. But will not Brahms be as simple to the ordinary ear, as Mozart is now to the critical musician? What does this growth in apprehension signify, if not that the race is advancing farther and farther into the interior region, where harmonies are realized and ideals formed?

In conclusion, the matter may be summed up by saying that, at every stage of his being, man has possessed an ideal self-determined life, existing side by side, but apart from his life, as conditioned by material needs. The origin of this freedom is lost in the dim evolutionary regions; the poets and some scientists postulate a certain degree of sentient life in the material atom. Certainly, the higher animals experience a degree of freedom. In such moments, they engage in play. In the lower grades of life, this activity is merely play; in the higher grades, it takes the rational and significant form of artistic creation.

In some future golden age, foretold by poets and prophets, it may be that all work will be play, all speech will be song, and joy will be universal.

THERE is a question in regard to which one can scarcely find any difference of opinion. It is well-nigh universally agreed by men of all parties, not only in England, but all over Europe and America and our colonies, that it is deeply to be deplored that the people should continue to stream into the already over-crowded cities, and should thus further deplete the country districts.

Lord Rosebery, speaking some years ago as chairman of the London County Council, dwelt with very special emphasis on this point:

"There is no thought of pride associated in my mind with the idea of London. I am always haunted by the awfulness of London: by the great appalling fact of these millions cast down, as it would appear by hazard, on the banks of this noble stream, working each in their own groove and their own cell, without regard or knowledge of each other, without heeding each other, without having the slightest idea how the other lives—the heedless casualty of unnumbered thousands of men. Sixty years ago a great Englishman, Cobbett, called it a wen. If it was a wen then, what is it now? A tumor, an elephantis sucking into its gorged system half the life and the blood and the bone of the rural districts."

—Ebenezer Howard in "*Garden Cities of To-Morrow*."

EARNING A LIVING

ON EARNING ONE'S LIVING BY THE WORK OF ONE'S HANDS. BY ANNAH CHURCHILL RIPLEY

"To the glory of Christ, I, Johannes Bosscaert,
honestly bound this book."

(*From an old book-binding.*)

THE so-called arts and crafts movement in America has accumulated sufficient power in its brief course to make it a matter of timely importance that craftsmen here should put one or two somewhat searching questions to themselves as to what they mean by what they are doing. Are we doing our work as well as it can be done—or just well enough to find a market? Have we chosen handicraft solely because of the commercial opportunity it seems to offer for the moment—or because of its deeper artistic and economic claims as well? Is our work *honest* in the sense that Johannes Bosscaert honestly bound his book hundreds of years ago? And if not, why handicraft?

The advantage of handicraft above various other means of livelihood is mainly that thereby one may accomplish a necessary end by an ennobling means, the reactionary effect of the work upon the worker tending to develop the mind as well as the hand and eye, to bring the faculties generally into united action. Handicraft is a form of self-expression, which expression reacts again upon the mind, producing new impulse. As any live thing will decay if confined, so a vital impulse without some form of expression is worse than useless in the mind. "The thought which leads to no action is no thought." If this kind of work, then, can be used as one's business in life, occupying the best of one's time

and strength as one's business must, how far superior must be its general effect upon the individual to that of work uncongenial in every particular, when, during working hours, instead of exercising one's highest powers, one rather reserves them until the day's work is over.

The difficulty lies principally in a peculiar incongruity between the mediæval nature of the work, and the surrounding present-day conditions of life and thought. Where the fifteenth century workman sat over his work-bench patiently, laboriously, devotedly following his craft, absorbed in doing his work as well as it could be done, his life simple to a degree, his recompense just enough to support that living, his satisfaction lying in the work itself, the modern craftsman finds himself confronted not only by the problem of how to support life at all, under the extremely complex social conditions of to-day, but also by the question of how far it is possible to accept the generally prevailing mercenary standards of success, and at the same time to be true, or, at least, not to be untrue, to the claims of his individual work.

Which brings us directly to the vital question of what we mean by success. It is undoubtedly a commercial age. Most of the people about us would uncompromisingly judge our success or failure according to mercenary standards, and expect so to be judged. I have heard it said of those who are cultivating a manner, or, I might better say, spirit of living which seems to have found a fitting name in M. Charles Wagner's little book, "The Simple Life," that they are in most cases making a virtue of necessity—so unlikely, it seems, that any such choice can be sincere.

THE CRAFTSMAN

If any craftsman is using the opportunity created by the revival of interest in handicraft purely for commercial advantage, at the sacrifice of the quality of his work, let him consider Johannes Bosscaert's quaint honesty, and pause! Handicraft is primarily an art, rather than a business, and must be considered as such. "We need the best in art now, or no art." Better the clean, machine-made product than shiftless hand-work. Neither can substitute for the other—both are necessary. Happily, we believe there are other elements in success as vital as the accumulation of money. The successful life is the life of full and rich development, intellectual, spiritual, physical; and in choosing our work in life—our work by which to support life—it is of the utmost importance that we remember that the value of money is a means to this development, not an end in itself.

The modern craftsman should realize all the historic tradition of the past as well as his personal responsibility to the present, and at least so far honor the achievements of the workmen of the Middle Ages as not to treat lightly the crafts which they endowed with such dignity and seriousness. Space will not allow a digression into the exceedingly fascinating subject of mediaeval craftsmanship, though the mere mention of early European Guilds and Leagues, to say nothing of the genius of the Orient as proven for all time in weavings and manuscripts, marvellous tiles and hand-wrought metals, pottery, inlay, carvings, jewelry, enamels, is endlessly suggestive. Whether we picture the rug weaver of the Orient, or the Italian monk laboring over his illumination in the monastery's scriptorium the burger-craftsmen of Bruges or Ghent, with

their fine public spirit, their perfect citizenship; the *meistersinger* of old Nurnberg, the leather-workers of Spain, or the enamel and metal workers in their little booths along the streets of Ispahan, we find alike among them all, stronger than aught else, this note of *sincerity*.

In making our modern application of these mediaeval arts we cannot revive the past altogether, but in our effort to apply what has been good in the past, let us, first of all, emulate Johannes Bosscaert's honesty of purpose. There are deeper principles involved than the mere binding of a book. First, make your work, whatever it is, an expression of your individual self. Second, let each single piece of work be done as well as you are capable of doing it. Third, remember the lines:

"Who works for glory, misses oft the goal—
Who works for money, coins his very soul.
Work for the work's sake then, and it may be
All these things will be added unto thee,"

—and be patient!

Excellence is a very safe aim. The craftsman who excels, who has attained at last, may find his craft even a considerable financial success, but it has been gained by artistic fidelity, and it is through artistic fidelity alone that he has won his place among the little group of the master-craftsmen of to-day. Whether he works individually in a small Paris *atelier*, spending his six or eight hours a day of many months on some one object; or whether he works in the heart of New York, training many craftsmen under him to express themselves, to do each smallest part of their work with their whole might—the spirit is the same. It is wonderfully worth while to have made

STORY OF THE RUG

something beautiful, and it is vastly stimulating to feel that thereby—by the full expression of one's best—one may conquer the practical bread and butter problems of life. Thoreau says:

"It is truly actually as it is true really, it is true materially as it is true spiritually, that they who seek honestly and sincerely with all their hearts and lives and strength to earn their bread, do earn it, and it is sure to be very sweet to them. A very little bread—a very few crumbs are enough if it be of the right quality, for it is infinitely nutritious." The living earned by such effort is the smallest part of its reward.

THE STORY OF THE RUG

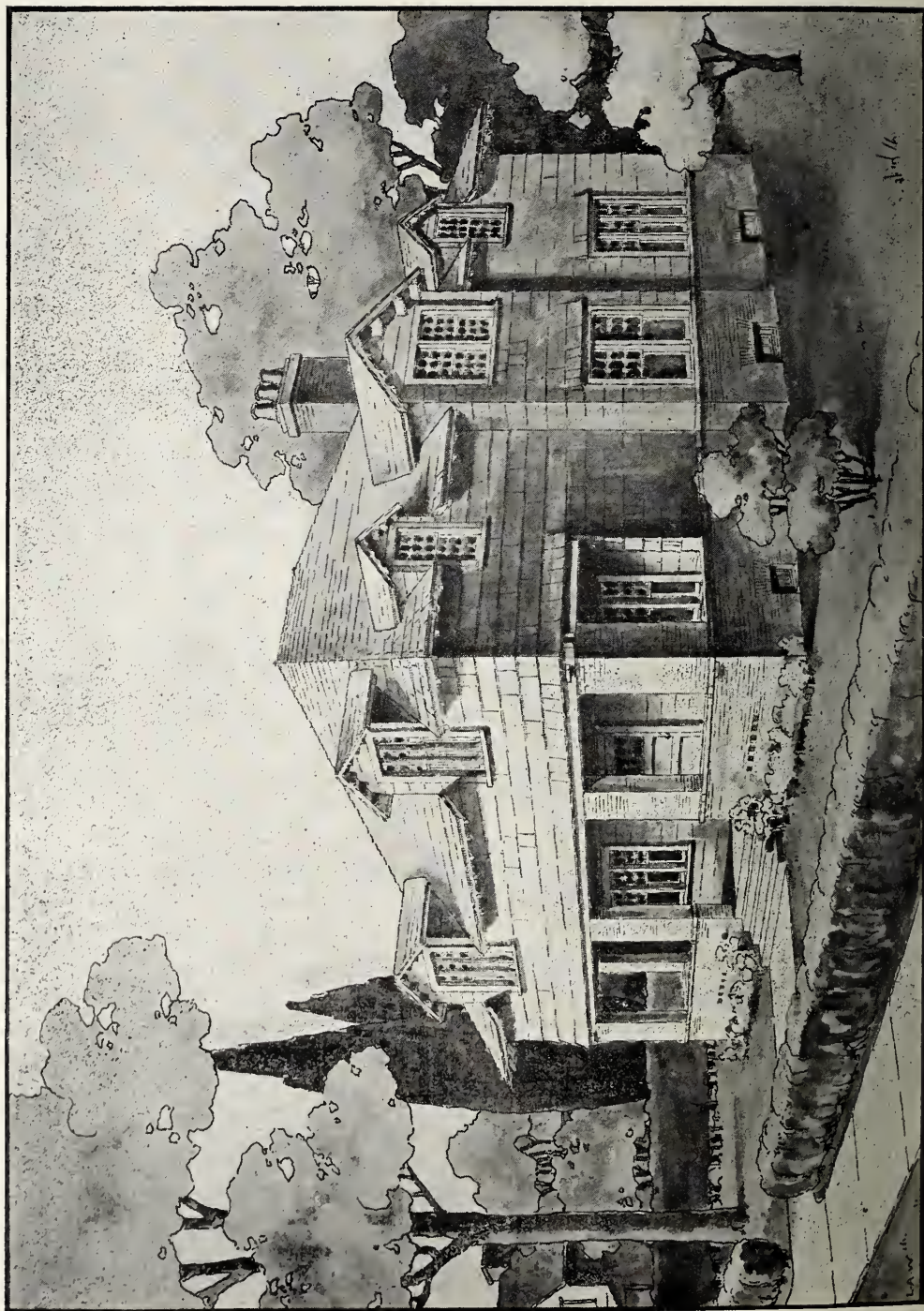
THE origin of design is surrounded by mystery, but it is generally conceded that the first designs were geometrical, copying, doubtless, the plaiting of rush mats, which preceded carpets in the evolution of floor coverings. Later, as the artistic instincts of these early weavers were developed, they wove into their fabrics the beauty in form as well as color which they saw about them. Walter Crane, in his "Basis of Design," would make the floral Persian carpet the imitation of the Persian garden, for he says: "The love of the sheltered, walled-in, and natural garden is very evident in their literature, and the influence of their flora upon their designs of all kinds is evident enough. The idea of the Eastern paradise is a garden. We have it in the Bible in the Gar-

den of Eden—an enclosed pleasure or park, full of choice trees and rare flowers, animals of the chase, and birds. This idea recurs constantly in Persian design. The very scheme of the typical carpet seems derived from it—a rich, varicolored field, hedged about with its borders. The field is frequently obviously intended for a field of flowers, and sometimes a wood or an orchard of fruit-trees."

According to design, Oriental rugs may be classed as of purely Aryan, or floral type, including Persian and East Indian rugs; of Turanian, or geometrical, patterns embracing Turkoman and Caucasian carpets; and of a combination of the two, as represented in Turkish, Kurdish, and Chinese weaves.

The Oriental has imitated Nature or translated her into textiles, sometimes very literally, and again with great freedom. In the sumptuous old Persian carpets, intended for regal homes, full hunting scenes with a great deal of action are wonderfully pictured; hunters on horseback, with their dogs, among the forest-trees, are in pursuit of animals of the chase; and in others, more quiet landscapes, with trees, flowers, and birds, are imitated. One which Mr. Stebbing describes in his book on the Holy Carpet is of this nature: "Various trees of the forest, planted in horizontal lines, are connected on each line by the serpentine course of a stream, forming shallow pools, with a growth of wild flowers on the bank—the mud-flats left by the receding water very carefully indicated in the weaving."

—*Mary Beach Langton in "How to Know Oriental Rugs."*



A Craftsman House: Series of 1904, Number VI.

A CRAFTSMAN HOUSE



Front elevation

A CRAFTSMAN HOUSE: SERIES OF 1904, NUMBER VI.

THE House Number VI. of The Craftsman Series for 1904, as may be judged from the elevation, is adapted equally well to suburban districts, and to purely rural surroundings. If intended as a suburban home, it will require a frontage of at least fifty feet, in order to render it effective, while an addition of ten feet to this estimate would prove a distinct advantage.

No traces of a "style" have been allowed to enter into the composition of the exterior: the attempt having been limited to the production of a modest, refined dwelling.

The walls reaching to the sills of the first story windows are laid in "Harvard" brick, set with black mortar and wide, "raked-out" joints, as are also the piers supporting the projecting second story. This treatment, together with that of the roof and dormer-windows, give accent and distinction to the front; separating it from the multitudes of its own class, if ranked according

THE CRAFTSMAN



Side elevation

to its building costs. Another detail of the front, contributing much to the general effect, is found in the structural device of the mortise and tenon used at the corners of the building to unite the wooden band spanning the piers, with the timbers running at right angles to it.

From the point indicated above, the walls are faced with shingles of Washington cedar, or white pine, laid wide to the weather, and stained to a rich nut brown, which chords admirably with the deep red of the Harvard brick.

Smaller details of the exterior, deserving mention, are: the basement window openings which are spanned by flat arches of shaped bricks, and have slip sills of local stone; the low steps ascending to the veranda, which are of bush-hammered limestone; finally, the veranda floor, which is

made of a special cement-like composition, impervious to moisture and stained green, like the window "trim," although showing a darker tone. It may be noted also that the veranda is fitted with winter sashes, and can be supplied with warmth from the heating system of the house: so becoming, if desired, a "sun parlor," during the cold months of the year, since the house is designed for a southern exposure.

The picturesque roof of the house is shingled with the same stock as the side walls; the same moss green stain being applied (brushed on) to the wood, as to the doors, windows, and all casings. The chimney is faced with brick, similar to those of the basement wall, and is surmounted by a white concrete cap; the chimney-pots again showing the deep, warm red.

From the veranda the entrance door leads

A CRAFTSMAN HOUSE

into the living-room, which occupies the full depth of the house and has windows upon three sides, one of which (the western) projects into a shallow bay; thus affording space for an ample window-seat. In the chimney-piece of this room Harvard brick are again used, being here laid in mortar colored with ochre. The fireplace, as may be read from the floor-plan, is situated well toward the rear end of the east wall of the living room, and is flanked on the left by a book-case, and on the right by a corner-seat.

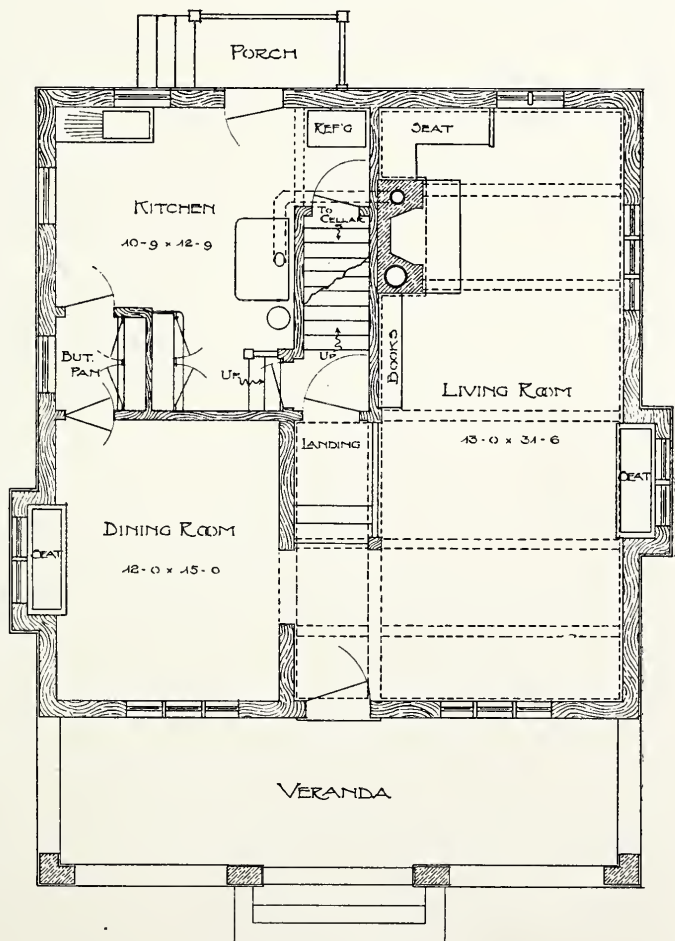
Beyond the book-case, and toward the front of the house, the stair-case rises, screened to the first landing by a continuation of the paneled oak wainscot, which is carried around the room to a height of six and one-half feet. The wainscot is stained to a rich nut brown, above which a canvas frieze, with a design stenciled upon a tan-colored background, shows to excellent advantage; the applied colors being brown, gray-green and indigo blue. The ceiling is of cream-tinted plaster, left rough, "under the float," and is divided into panels by oaken beams.

In this room the Scotch rugs of brown and green are well relieved against the floor, which is of matched boards of medium width, stained to a very dark green.

The dining-room, occupying about half the depth of

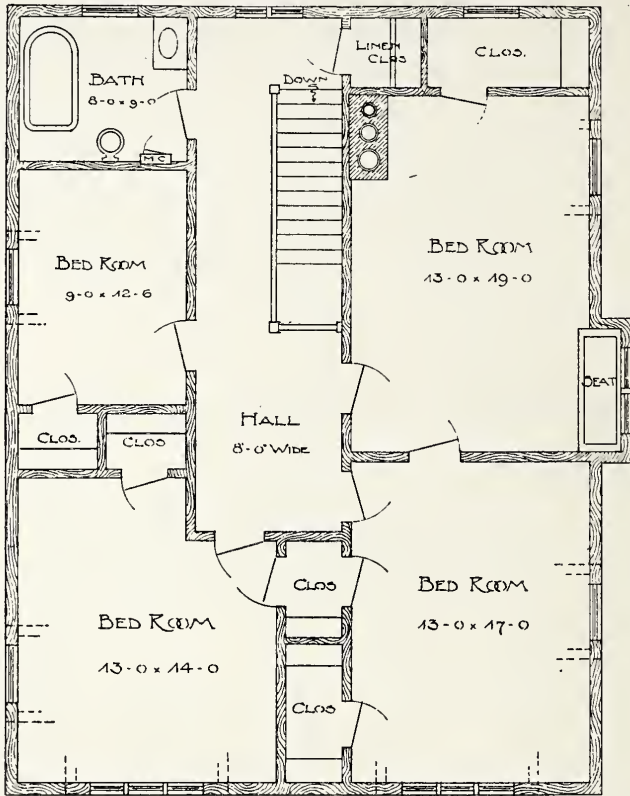
the house, and situated at the left of the entrance, is of sufficient size to meet the needs of a family of four or five persons. A bay springing from the side opposite the entrance from the living-room, and pierced by a window placed at a high level, is designed to contain the sideboard, which exactly fits the space.

Around the entire room a paneled wooden dado is carried on a line with the window sills, above which the walls are covered with



THE CRAFTSMAN

Japanese grass cloth, to a height of six feet, six inches; at the latter level, a mold-room is isolated in situation and closed from the main portion of the house in every direction by at least two doors.



SECOND-FLOOR-PLAN

SCALE IN FEET

ing covers the joint between the grass cloth and the frieze.

The color-effect of this room is yellow: the various tones of this color being supported by the dark green of the floor and the deep brown of the oak movables.

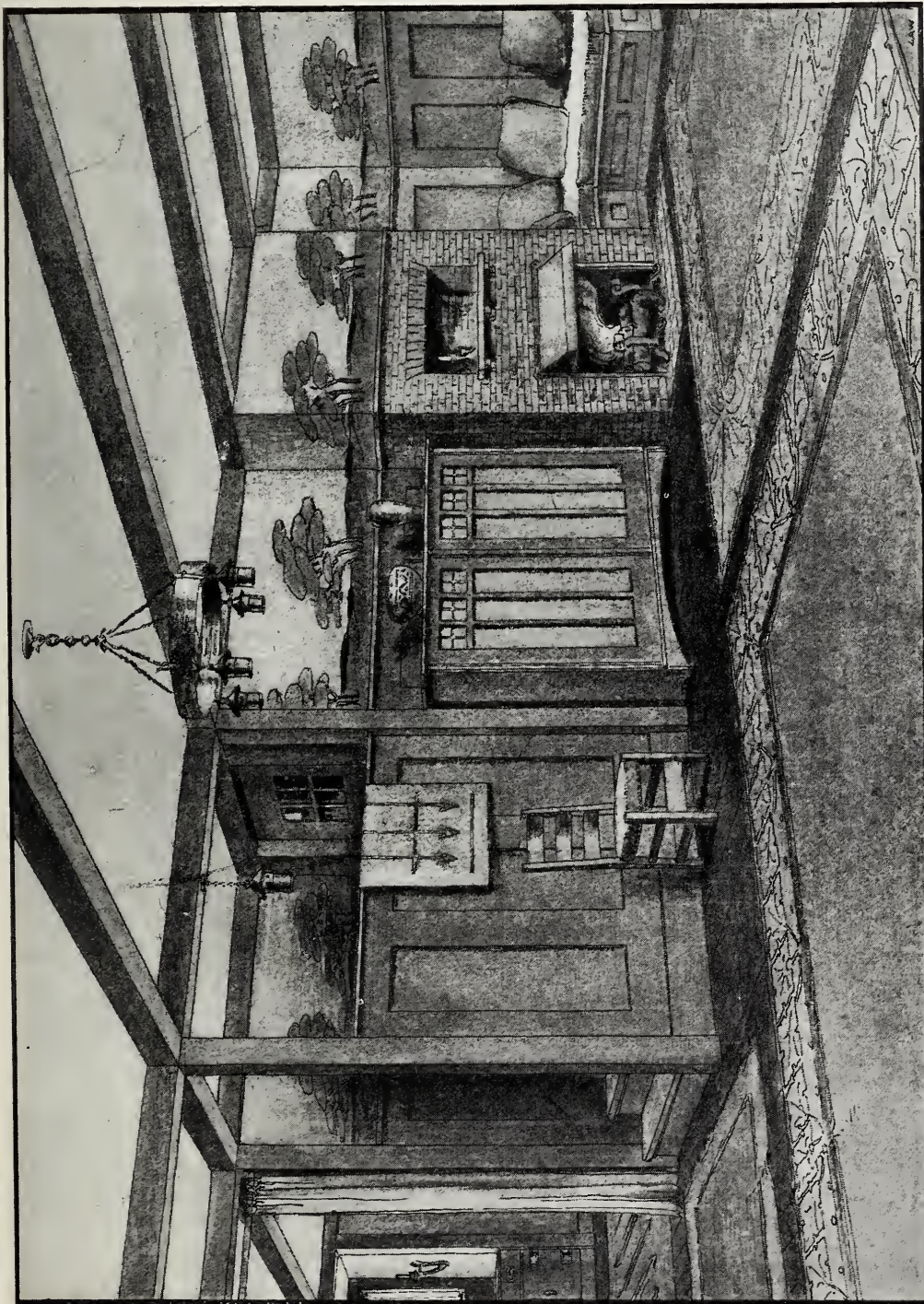
The kitchen and its dependencies are finished in cypress and are most conveniently planned; the kitchen being provided with stairs leading to the cellar, and also

and the textiles are chosen in accordance with the exposure of the room.

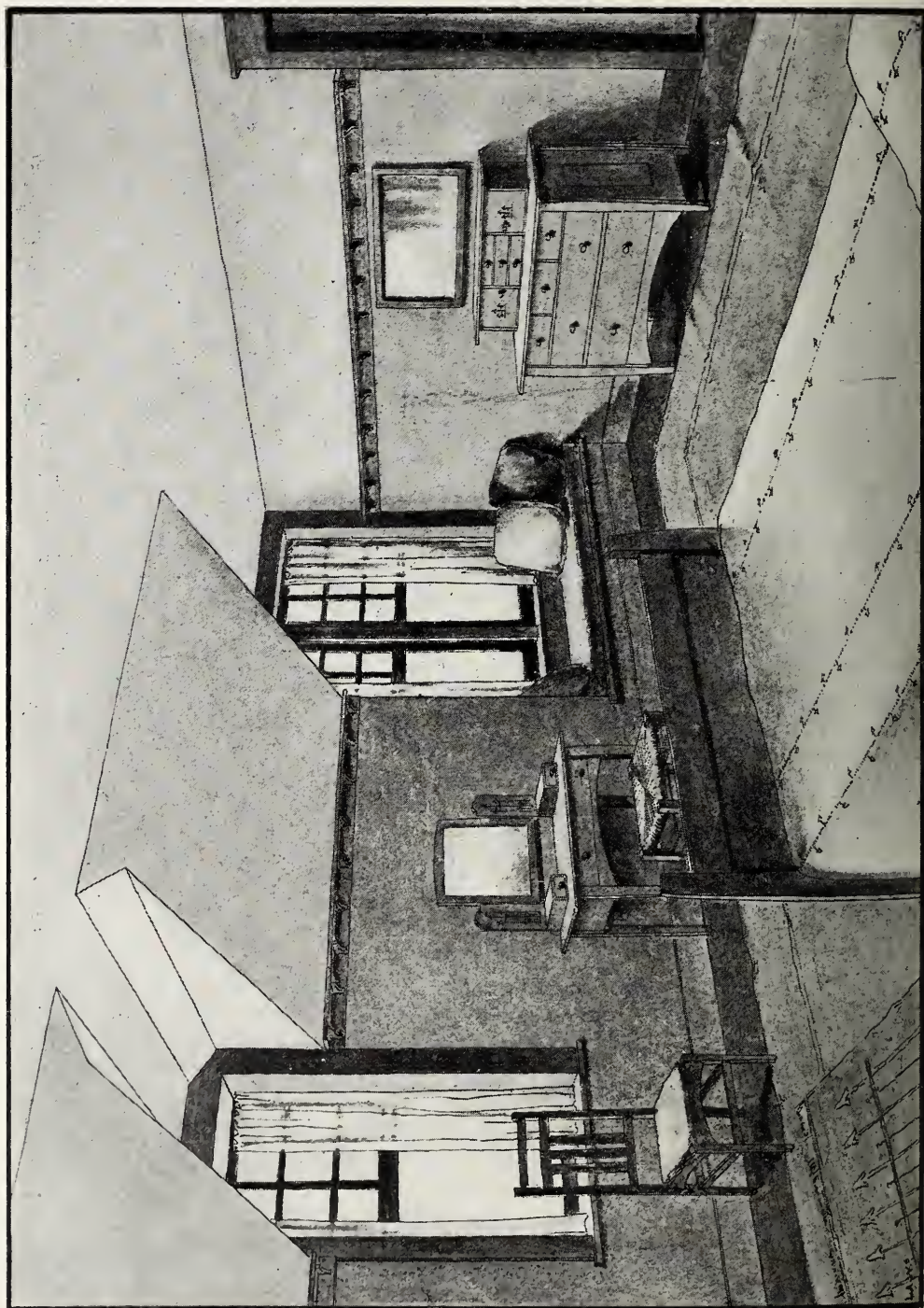
Throughout the house simplicity has been the first essential sought, in order that no one portion might be prominent to the detriment of all others. The estimates have been made with great care, and it is believed by the architects that if their instructions be followed, the building costs will not exceed three thousand, eight hundred dollars.

On the second floor a roomy hall gives access to four sleeping rooms: three of which are of good size and all having ample closets. The remaining space of this floor is occupied by a bath-room and a large linen closet.

The bedroom, shown in illustration, contains a pleasing effect in the sharp-angled ceiling and the long window seat running beneath it. Here the walls are covered with Japanese grass cloth to the height of the rail, above which the walls and ceilings are colored to a warm tint, in order to insure a pleasing play of lights and shadows. The movables are of the beautiful maple wood which is obtainable in a soft, satin finish,



A Craftsman House: Series of 1904, Number VI. The living room



A Craftsman House: Series of 1904, Number VI. View of a bedroom

A FOREST BUNGALOW

A FOREST BUNGALOW

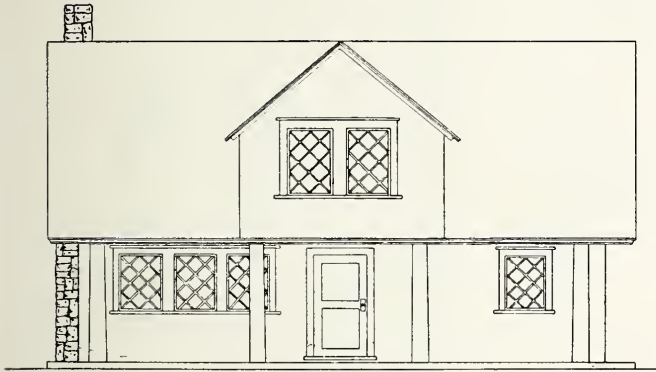
WORDS themselves, like the thoughts of which they are the winged messengers, modify their meaning, as they pass from mouth to mouth. Formerly, the name Bungalow, when pronounced, reflected in the minds of those who heard it pic-

Lawrence. A structure of the later, more advanced type, as may be learned by reference to the accompanying illustrations, is now offered by The Craftsman, in response to the demands of the vacation period.

The Bungalow here presented in elevation, is designed to be set low, with the first floor at a level not exceeding eight inches above the surrounding grade.

The building is supported by rough piers of masonry extending below the frost line; while the pillars upholding the roof are tree trunks, still covered with their bark.

The structural timber employed is hemlock or spruce, rough from the mill; the frame being covered with matched boards, surfaced on

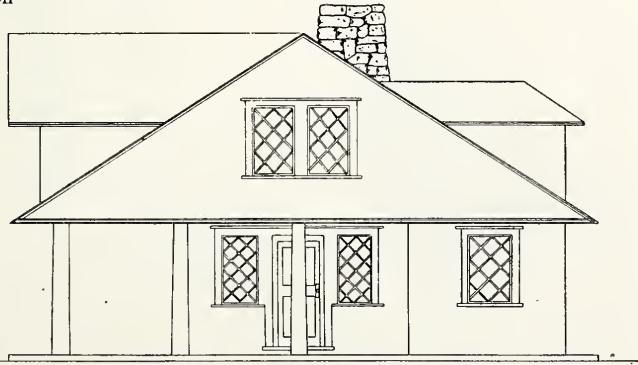


Front elevation

tures of the East Indies. And to those who were unable to represent to themselves the suburbs of Bombay or Calcutta, the dictionaries offered the following definition:

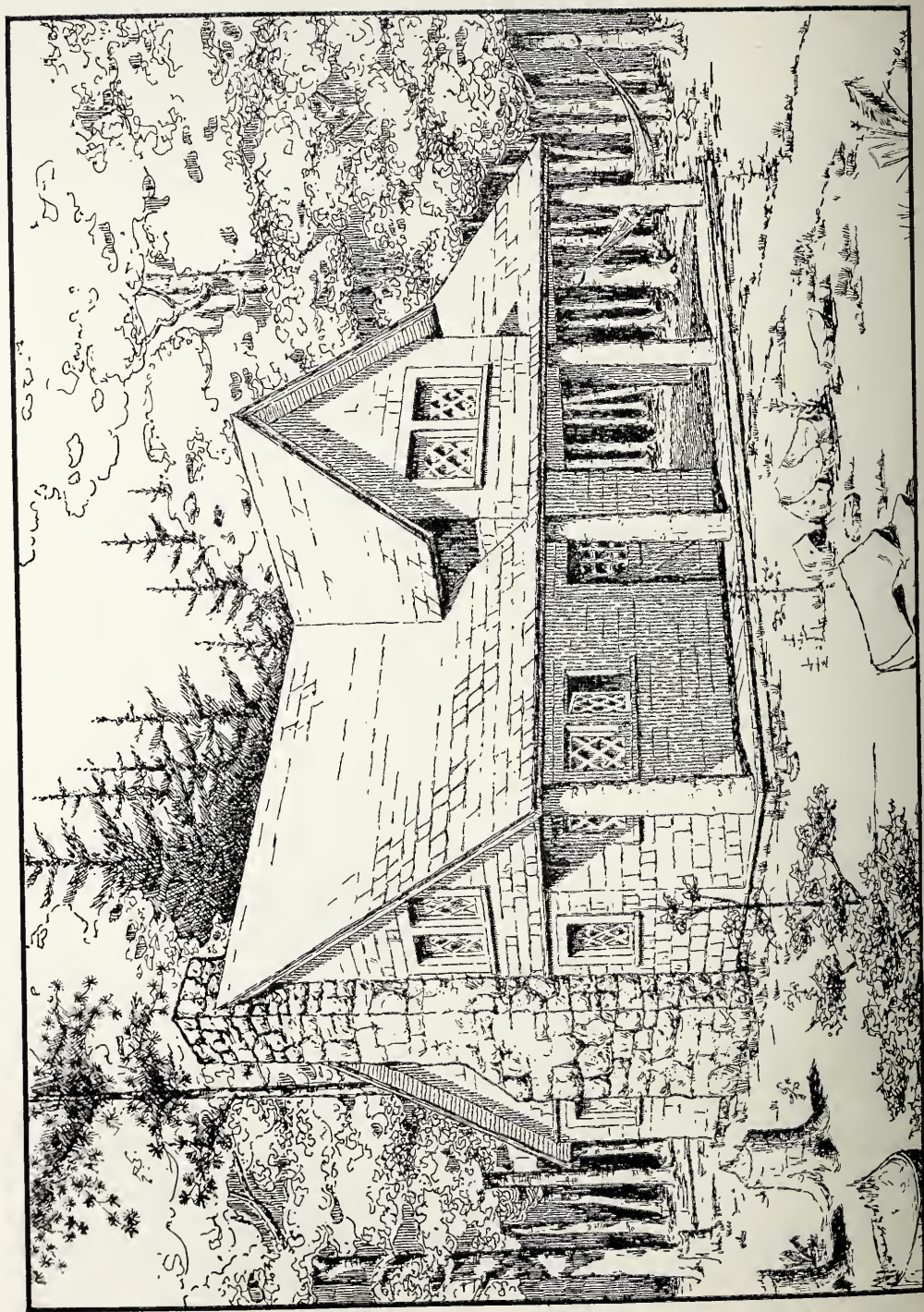
"Bungalow,—a house or cottage of a single story, with a tiled or thatched roof."

Such definition is no longer adequate. The idea of the convenient little habitation has developed and extended during its passage to new countries. The single story and thatch, or tiles, are no longer the essentials of the Bungalow. Camps or cottages passing under this name, and in which the primitive type native to British India is wholly obscured, accent the Atlantic coast, the Adirondack forests, and the shores of the Saint



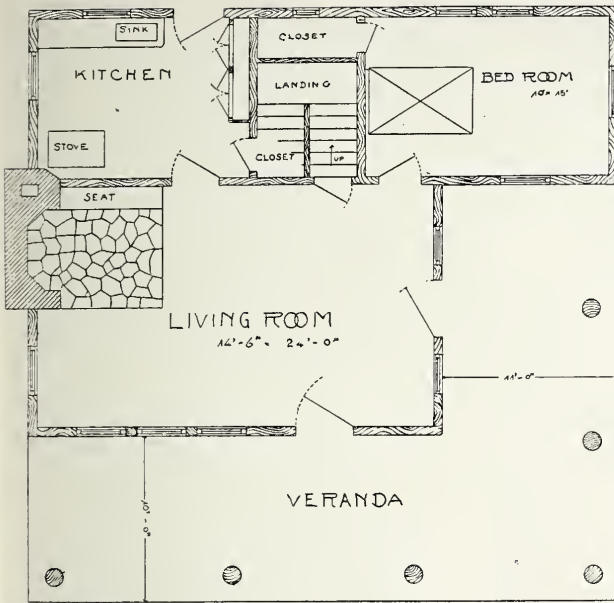
Side elevation

the inner side. This boarding may be overlaid on the outer side with building paper, in order to assure additional warmth, and the walls are lastly covered with split shingles, laid wide to the weather and left to acquire a natural stain. The large area of the roof with its dormers, is also covered by shingles; in this instance of the ordinary kind; brush-coated to a deep moss-green.



A Forest Bungalow

A FOREST BUNGALOW



First floor plan

The batten doors can easily be made upon the site; the flooring of the veranda is of two-inch plank; the chimney is built of boulders gathered from the locality, with field stones used as binders to strengthen the masonry.

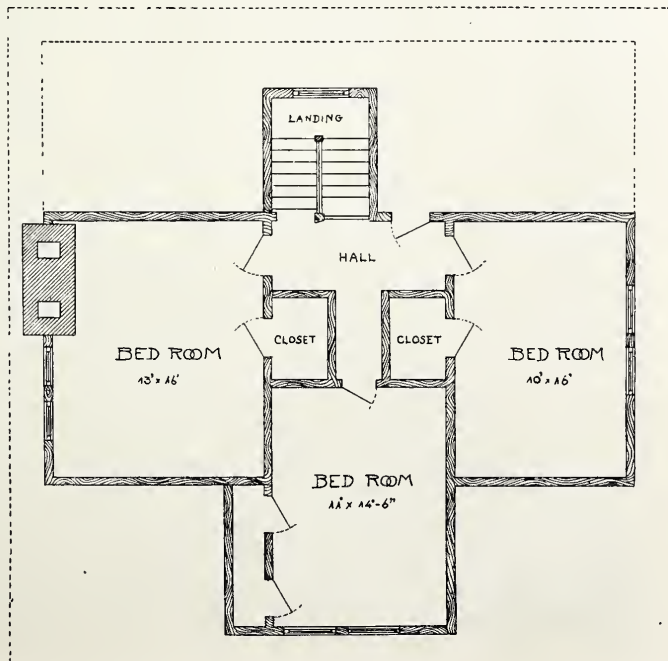
The space of the first floor is apportioned into a living room, a bed room and a kitchen.

The first of these rooms has dimensions of fourteen feet, six inches by twenty-four feet; one end being occupied by a fire-place large enough to contain a four foot log. The hearth is formed of large flat stones set in a bed of earth, and the floor of the room is laid in matched pine boards, six inches in width. The studding of the side walls

is left exposed with the intervening panels either stained to a warm brown, or hung with burlap, as desired. The ceiling is not covered: the exposed floor-joists of the second story thus giving it a beamed effect.

A cross-section at the rear of the building contains, at the right: a bedroom, ten by fifteen feet in size, with dependent closet; next, an ample space is devoted to the staircase which opens into the living room; while the large square remaining at the left of the rear cross-section, forms a well-ventilated, convenient kitchen, provided with a built-in cupboard, a sink

with drain-board, and a second cupboard or closet made by utilizing the space beneath the stairs.



Second floor plan



The Dining Room of the Poplar Frieze

A DINING ROOM

The second floor contains three bedrooms, with storage room under the eaves at the rear of the building: this extension of space being in itself a proof that the Bungalow, in its later development, is a habitation much more convenient and agreeable than existed in its primitive form.

THE DINING ROOM OF THE POP-LAR FRIEZE

THE dining room shown in the opposite illustration can not but charm by a simplicity which is marred by no element of crudeness. Its beauty, like that of the old interiors of the Low Countries, results largely from the judicious employment of color. Its scheme has, furthermore, the very valuable capability of easy production, at a slight comparative cost, and of being successfully applied to any ordinary room without necessitating important previous changes or decoration.

The only requirement of the room is that it shall be well-lighted by day, in order to

insure a proper play of shadows upon the surfaces of the woods and textiles.

The walls above the wainscot to the top of the window casings are covered with Japanese grass cloth, in a soft leather, or tan shade. This covering is met at the upper point mentioned by an oaken plate-rail, four inches in breadth, which runs about the entire room, forming a base-line to a paper landscape frieze in old tapestry shades of browns, greens and heliotrope; the agreeable scene composing the unit of design being suggestive of Northern Italy with poplars, a background of mountains, and foreground curves which might be the windings of the Po.

The frieze is headed by a cornice of rather bold projection, consisting of a wide band, dentils, and a simple edge, the whole executed in oak, like the plate-rail.

The rugs, curtains and pillows repeat the browns and greens already mentioned, adding to the basis of the scheme high notes of yellow; while the rich, deep color of the oaken movables sounds a low continuous bass to the decoration theme, like the part of a violoncello in a string orchestra.

MANUAL TRAINING

MANUAL TRAINING. BY B. W. JOHNSON, INSTRUCTOR MANUAL TRAINING, CITY SCHOOLS, SEATTLE, WASHINGTON

AN educator of prominence once said: "Animals can be trained, but a boy can be educated." The development, then, of the boy or girl must comprehend something more than mere training. The acquisition of knowledge and mental discipline are essential; yet they are but the half of any well balanced scheme of education: the means to an end. The test of our schools is the power to act, to do, developed in the boys and girls who pass daily into the very serious business

of living for themselves and for others.

Manual training is proving of great service in education. The process of acquisition and mental discipline are both greatly helped by the self-directed motor-activity of the shop. The knowledge and mental development gained, serve the boy and girl, not as ends in themselves, but as means to translate well-defined purposes into results.

A noted Bishop was asked: "To what one great cause, do you think, more than to any other, is due the majority of failures?" He replied: "Thinking without doing; doing without thinking, and neither thinking nor doing." The education of the past emphasized the thinking, the learning; for man had to "do" to work, enjoying little opportunity for thinking and studying. To-day, the balance is sought by giving thinking its proper expression in doing. Thinking and doing in our schools are made possible, only when real conditions are to be met, and real things dealt with: "a strong motive behind and a real outcome ahead." When this is true, how the whole boy goes to work and how deep and potent is the interest developed by this stimulus to work!

The accompanying photographs are evidences of an endeavor to carry out these ideas in the schools of Seattle. The desk, made by a boy of eighteen in his third year of the high school, is one of several examples, different in design. Cabinet making is



Chair: Flemish oak; cushion of horsehide in mottled green. Presented by the High School students to Mr. F. B. Cooper, Superintendent of City Schools, Seattle, Washington

MANUAL TRAINING



Desk (closed): quartered oak, with waxed surface; trimmings in hammered copper

taught in the third year when sufficient skill and knowledge have been acquired in the two years' previous work to permit any constructive problem to be easily solved. Catalogues are studied and furniture shops are visited by the class, and the elements of design and construction there found, are explained by the instructor. Each pupil then prepares his sketches of the object he desires to make, and from them he makes his own working drawings and details; adapting them to his own ideas of form, proportion, and design. He then draws up his specifications and stock list, pays for the material required, and proceeds to work out his idea from the drawing into concrete form. Many difficul-

ties may induce discouragement, but the boy finally feels the divine satisfaction of seeing his conceptions realized and his own work completed before his eyes.

Definite knowledge, good judgment, and efficiency are evident. To incarnate a noble thought is to live. It is this experience and the forming of right habits that will outlast the knowledge gained and the thing made.

It is with pleasure that the Editors of The Craftsman note such encouraging signs of the times as those indicated in the article contributed by Mr. Johnson. Cities of the Eastern section of our country are all too prone to disregard the great impetus toward culture which is stirring the West, and even now producing admirable results.



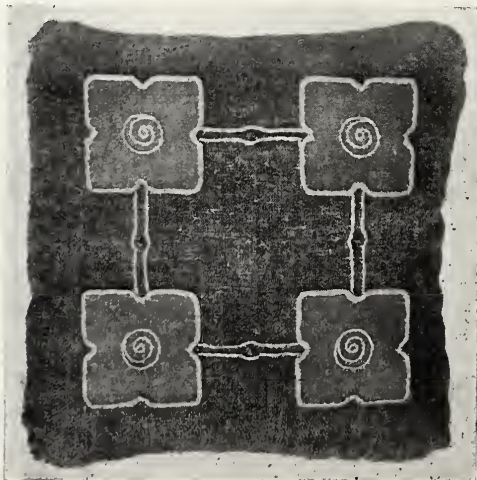
Desk (open): inner compartments of white spruce, natural finish

THE CRAFTSMAN

FLOWER MOTIFS FOR CURTAINS AND PILLOWS

THE designs here presented for curtains and pillows are all to be executed upon an imported canvas fabric, the use of which has been often advocated in the pages of this Magazine. The applied materials are linens, also imported, and now obtainable in all colors and an extensive range of shades. Finally, the couching is to be done with linen flosses, which are at once more durable and effective than the silken thread generally employed for the same purpose.

The designs of these articles, based upon floral forms, are rather more realistic, or, it were better to say, less conventionalized than the majority of motifs which are to-day composed in accordance with new-art principles; since the whole plant, or, at least, the entire flower here appears, instead of floral details which have been drawn and re-drawn in a series of studies, until the originals are obscured to the point of being scarcely more than linear fancies.



Rose motif

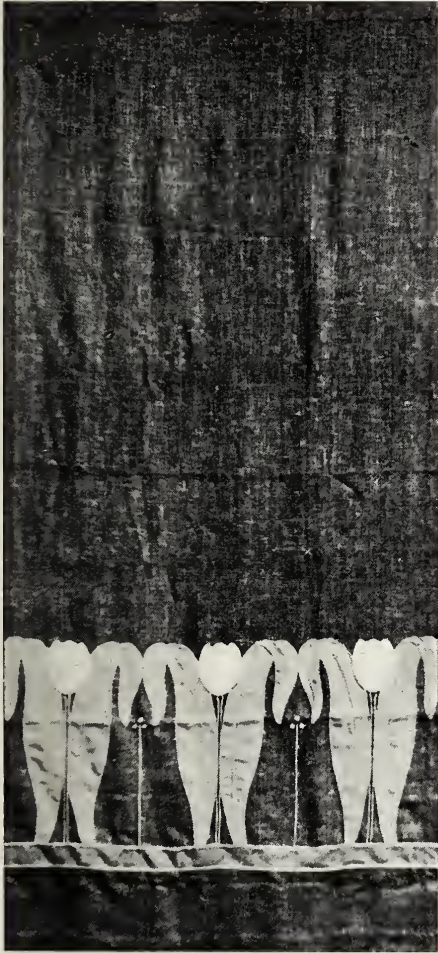


Rose motif

THE pillow showing the Rose Motif is covered with russet-green canvas; the *appliqué* forming the flowers being of pomegranate linen, with all the outlining done in sea-green.

The curtain wrought also with the Rose-Motif, is of the same material as the covering of the pillow seen in the first illustration; the color scheme already described is repeated, with the addition that the bands

FLOWER MOTIFS



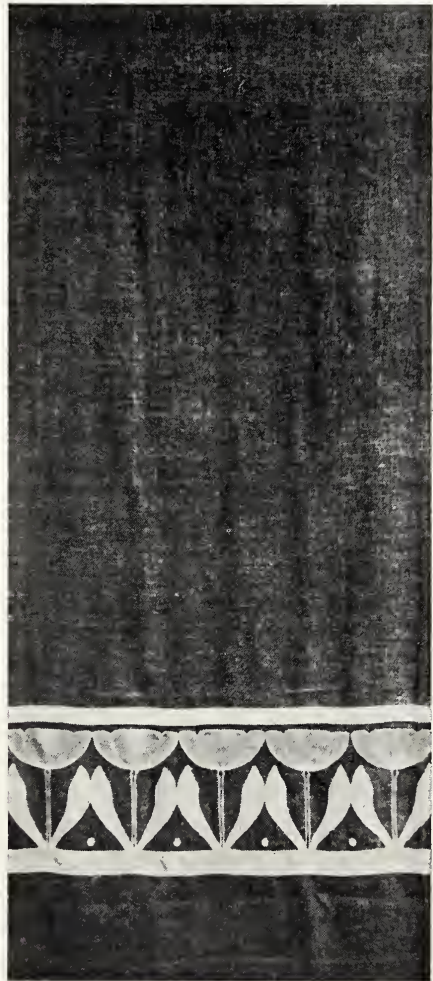
Tulip motif

forming the base of the design are of grass green linen, applied with dull red floss, and that the long straight stems are worked in a pale sea-green which shows effectively against the russet of the canvas.

The Tulip Motif is executed upon a greenish blue canvas of a color quality familiar in old tapestries. The flowers are applied in warm yellow, the leaves are blue-green, and the design rises from a band of dull red; all outlines being done in sea-green.

This design is one of the most successful as yet produced in the present long series, and the drawing is further enhanced by the color-scheme, which recalls the fine effects of old Dutch and Flemish pictures.

The Poppy Motif, affording less opportunity for grace and freedom of line than the tulip, is yet a most pleasing composition: the arrangement of the leaves being grateful to the eye, and the motif well held

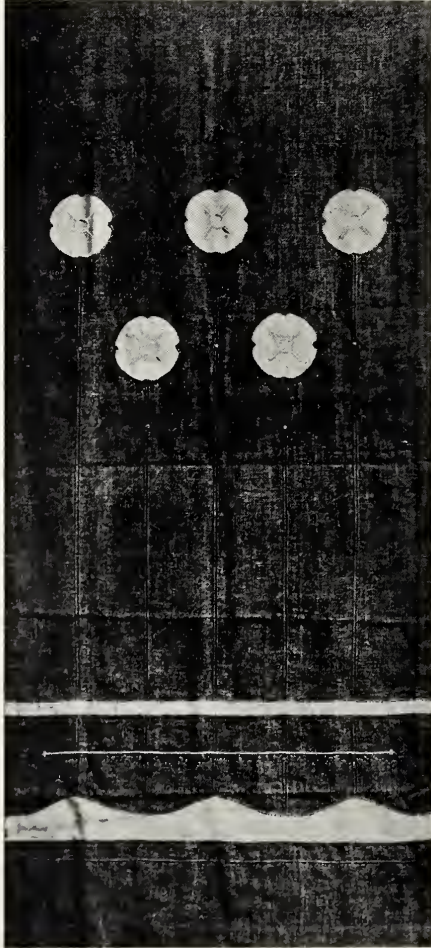


Poppy motif

THE CRAFTSMAN

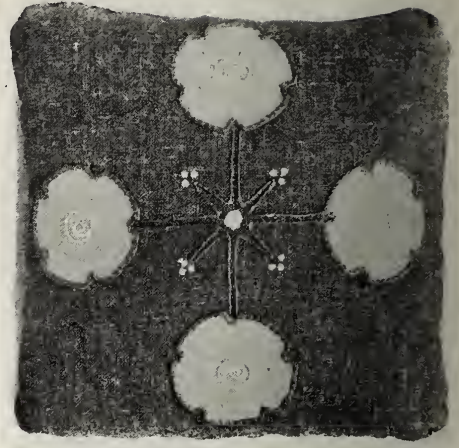
together by the bands placed above and below the floral units.

The design appears upon a pomegranate background, with the lower band of leaves in grass-green *appliqué*, and the top-band in gray-green, the flowers in pomegranate, and all outlines in sea-green.



Poppy motif

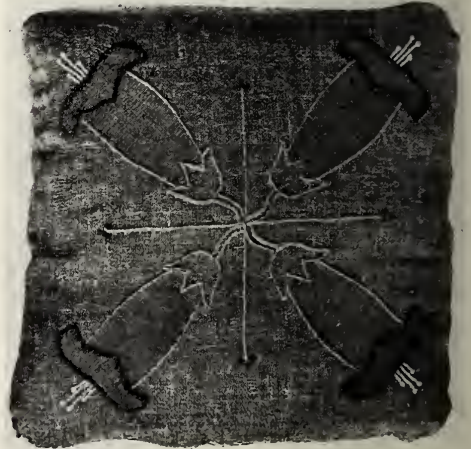
The curtain displaying the Poppy Motif is of greenish blue canvas, with the flowers in gray-green "bloom" linen, and the lower band of blue-green applied to the fabric by floss of a strong, deep blue shade.



Poppy motif

A variant of the Poppy Motif occurs in a second pillow; the design being wrought upon a green-blue background, with the flowers in gray-green "bloom" linen, the anthers in tan-color, and the outlines in strong blue.

The Trumpet-flower Motif, the most realistic of the designs, is wrought upon a gray-green background: the flowers obtaining bold relief from their application in a



Trumpet flower motif

CHIPS

pomegranate shade. In this instance, the outlining of the calyx and corolla is done in floss of a warm yellow-green, with the reversed throat of the flower in brick red, and the stamens in tan-color.

It may be added that these designs gain much in execution: the substance and texture of the materials forming an integral part of the harmony based upon the line and the color employed.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE Craftsman sat in his workshop, unmindful of everything about him. The fresh beauty of the youthful year, the discomfort of the first heats he passed unnoticed, living for the moment only in his work. Before him lay a design showing few lines and rapid execution. It was his first conception of an object which, later, he was to realize in solid form. He was aglow, mind and body; his pulses beating, his brain quickened by the joy and pride of having created something. In this special labor he had as yet experienced nothing to cool his ardor. The always unforeseen, inevitable disappointment coming from the impossibility to adjust the ideal to the real, had not occurred. The thing upon which all his mental powers were concentrated, appeared to him adorable and perfect. He was not silently apologizing to the world for its faults, as he would be later, when he should see it developed from the design which was its embryo, and standing in three dimensions before him.

And because his pride, his joy, his love

were temporarily so acute, his sense of ownership was strengthened. A few moments later, his mood changed, as a bolt strikes from the blue. A feeling of pain, as intense as his former happiness, a sense of suffering wrong verging upon the consciousness of servitude, seized him. He grasped his design, as if to save it from a hostile hand, and, while feeding his eyes upon what he regarded as its perfections, his frame contracted with anger. A thought destructive of calm, swept through his mind, as a sudden violent storm blackens and destroys the beauty of a summer day.

In imagination he saw the object which he had already conceived by the effort of his knowledge and experience, finished and complete, going out from his workshop to be forever lost to his parentage. He was denied the privilege of the artist who signs the work which he produces. His own sign manual, the mark of his tool which he wielded with absolute conscientiousness and accuracy, counted him for nothing. The line dividing the fine from the industrial arts, appeared to him as expanded to a profound abyss into which precious values were dropped from the weak grasp of the hopeless.

He saw the artist protected and the craftsman ignored. He saw his own creation ill-treated at the hands of other workmen less skilful and less honest than himself; its excellences half-understood by them and debased by servile copying: that euphuism for robbery. At length, his fertile fancy showed him the factories of the country yielding imitations of his cherished object, multiplied to infinity and deformed to the point of positive ugliness and vulgarity, like those malformations, those structural

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vagaries of nature which caused him to shudder as he met them in his walks and journeys.

Together with the spreading development, the Craftsman also saw clearly the result of the evil. The caricatures of his cherished creation, things "common and unclean," palpable falsehoods and mockeries, brought discredit upon their model and original. Like unworthy children, they involved their parent in their own disgrace. The persons of moral and aesthetic rectitude to whom he had sought to appeal through his creation—for what earnest, noble work is accomplished without hope of meeting the reward of sympathy and appreciation—those very persons, despising the caricatures, came also to slight and to suspect the type which the falsified objects so cruelly misrepresented. Thus, the incentive to good craftsmanship was removed, the intelligent worker dissuaded from devoting his powers to the further development of the finer industries, and art separated from the life of the people to be made the exclusive possession of the few: a condition always hostile to social progress—indeed plainly indicative of social decay.

Arrived at this point of his reverie, the Craftsman lost momentarily the steps of his argument in the maze of his emotions. His nature had become intensified through concentrated effort, through the isolation necessary to the pursuance of thought and work, through, also, the attainments of certain successes productive of legitimate self-confidence. And now he abandoned himself to discouragement. Since he saw the use and end of honest production defeated, he approached the decision of no

longer continuing to produce. He would not falsify, in order to earn easily that he might idle afterward. He could not create without the spur of enthusiasm, nor yet could he suffer his creations to meet with indignities offered them by his unworthy colleagues. Overcome thus by depression, his emotions slackened, even as his thoughts had previously ceased to direct him. The suspension of his powers became almost complete. The avenues of his senses closed. He perceived nothing but the heaviness of his own heart. But gradually his introspection became less absolute. His eye caught involuntarily certain details of his surroundings. He began minutely to note the tools upon his working bench, as another, plunged in equal despair, but differently circumstanced, might have traced out the interlacing lines of a Moorish pattern on wall or rug.

The sight of external objects brought distraction and then developed a thought in the mind of the despairing workman. The design of his new object which he had raised his hand to destroy, he smoothed into place upon his drawing board. The presence of the traditional tools upon his bench brought to him pictures of other times and memories of happier conditions. He turned in thought to the period when "art was still religion" and craftsmanship was the lay sister of art; when there was little question of lower or higher, provided that the thing wrought by the tool for the daily domestic service of man, like the cup or the chair, received the impress of the genius of the workman to the same degree as did the things wrought by the brush, or the chisel, solely to gratify the aesthetic sense.

Following this argument in substance,

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the Craftsman could not avoid the conclusion that, to judge from historical precedent, which is another name for fact, his functions and destiny were equal, parallel and united to those of the artist.:

The consciousness of this great truth suggested to him the advantage to be taken of his legitimate and strong position. Amid obstacles and difficulties, he saw clearly the way to relieve his own despair, to force the respect of the people and thereby to regain his historical position, to improve economic conditions in the republic of which he could not but recognize himself as one of the most useful citizens, finally to contribute to the spread of the gospel of beauty, which is also the gospel of content and of temporal happiness.

In pursuance of his new resolutions, the Craftsman grasped with eagerness a sheet of paper upon which he traced a signature, symbolic and characteristic, which he would impress upon each one of his subsequent creations. Similar signatures, he reasoned, had been the deep-lying causes of the economic prosperity and political importance of a government such as Florence, and of municipalities such as those of Flanders. The devices of the old guilds and of their master-workmen were responsible in their time for the map of Europe. Why then, reasoned the Craftsman, could not the modern representatives of these oaths of honesty and good faith become strong agents in maintaining the internal peace of the newer America? The good accomplished by the Clothdressers' Company for Florence might certainly be repeated in a modern sense for a broader fatherland.

Again hopeful to the point of inspiration, the Craftsman resolved to assume for

himself, to advocate for his colleagues, a representative sign to be impressed upon each one of the objects formed by his hands, as a token of his own responsibility, as a right to which he was entitled by reason of his attainments, as a public safeguard, and finally as an incentive and spur to generous, honest action, thrown out like an exhortation or battle-cry, to influence and encourage whomever it might.

The Craftsman series of articles upon the Spanish Missions in California, which is suspended in the current number, owing to the late arrival of Mr. James' manuscript, will be resumed in the July issue. The succeeding article will treat of the interior architectural effects and the mural decorations of the most interesting chapels established by the Franciscans in the locality under consideration.

BOOK REVIEWS. BY J. C.

“GARDEN CITIES OF TO-MORROW,” by Ebenezer Howard, is a new book on an old theme. It has sufficient improvement over all that has preceded it to make it an original work.

The theme is the ideal city. It gives plans, methods, costs, all possible details for planting cities, instead of having them grow, as London has, like an immense “tumor,” to have plenty of parks, wide streets, school houses, play grounds, museums and all else that pertains to city life, without tearing down expensive property, to make them. Also, it shows how to avoid the smoke nuisance, stale vegetables, garbage and the other unpleasant nuisances of

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our present city life. It also settles the farming question, which, by its loneliness, has come to be one of the serious questions of the present time.

Most of the former schemes have carried communism to excess, even to the breaking up of family life. "Looking Backward," the best, probably, of "The Garden Cities" predecessors, took away too much individualism from life, and no mere physical comforts can ever compensate for the loss of character which complete communism must cause. "The Garden City" shows how to create ideal cities, ideal farms, ideal factories. No one city is to go much beyond thirty thousand inhabitants, but other cities are to be planted in the same manner near by, thus creating a circle of circular cities in groups which might, in time, depopulate London and Birmingham. The book is English and written, of course, from an English standpoint, but the theme is far more applicable to America where cities grow in an hour's time to great size, and the rush for new homes moves with the rapidity of lightning.

We suggest that some syndicates for manufacturing attempt a scheme on the plan of "The Garden City," in the new west or the deserted east. We commend the book to all interested in better ideals of living. [Garden Cities of To-morrow, by Ebenezer Howard London: Swan, Sonnenschein & Co.; illustrated; pages 151; price \$1.25.]

"LITTLE GARDENS." A little girl of ten, taken to Boston to visit her new mother's old friend on Newbury street, shocked a caller, an old time Bostonian, by saying:

"I am disappointed in Boston. I thought it was a beautiful city." "But why isn't it beautiful?" asked the Boston lover. "It has no yards around the houses," replied the child, fresh from a Syracuse home. The first part of "Little Gardens" is for the South End, Boston, Upper New York, and the slums, and tells each what to do with limited spaces, ranging from a square yard to 25x60 feet. A veritable oasis can be realized from city deserts by following the ingenious plans of Charles M. Skinner.

Mr. Skinner tells what to avoid and why, how to care for the soil, fertilizers and tools. He even adds a water garden with its water blooms, and shows how to keep out mosquitoes without kerosene.

Next, country gardens are considered. There is more space, a wider range. The garden may be made to conform to the architecture, when there is any. Color should be scientifically considered in order to be aesthetic, and the rainbow followed, as Nature's law. "We can paint the earth with flowers that gleam like jewels."

Next the author treats of the seasons of flowers. One can have bloom from frost to frost.

In the "choice of flowers," the vase, the blossom of the blessed Virgin, and the beautiful Venus is given a foremost place. A list of "ten best" flowers is added. As an experienced physician can do all his doctoring with ten drugs, so the gardener with ten plants. Creepers are duly considered. "Vines are human bent on rising, no matter what the means." Many flowers are wisely characterized: "the iris fragile as a form in tinted ice;" "nasturtiums soak in sunshine, then give it back in generous measure;" shrubs, trees, exter-

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nal decorations are well treated. The author is rather hard on Mary Ann, who often mothers the flowers with her great heart. Any one with a bit of flower space will find the book helpful. [Little Gardens, by Charles M. Skinner; New York: D. Appleton & Company; illustrated; pages 250; price \$1.25 net.]

"THE SIMPLE HOME," by Charles Keeler, was written primarily for Californians, but as home is a universal institution, and much of the book is on general principles, it must apply to the entire world.

The first chapter, "The Spirit of the Home," traces the subject back to prehistoric man. It is a plea for simplicity, hospitality, truth.

"The Garden" is a chapter largely out of our sphere, as plants that blossom the entire year, and tropical shade trees with their mingled fragrance, are all impossible in our own section. But "gardens that will bring nature to our homes and chasten our lives by contact with the great Earth-Mother," belong to us all.

"The furnishings of the home," in these days of rented houses, should interest every reader. A color scheme is of first consequence. White is excluded as out of harmony, a blaze that refuses to be toned down, though where cleanliness is a feature, white may be used, as on the evening dinner table, and in the bedroom. Warm colors are preferred to cold, a neutral tint to one "too aggressively pronounced." Figured wall paper and figured carpets are tabooed. They are too suggestive of the machine that made them. All possible furniture, as sideboards, window seats, book-shelves, should be a part of the house architecture, straight

lines are given precedence in form—especially the "mission furniture," that "in form and workmanship leaves nothing to be desired." *Old mahogany* may be introduced.

Among pictures, photographs and carbons of the "old masters" should be given the first place. They educate one to buy modern works aright.

The last chapter, "The Spirit of the Home," may be condensed in one sentence: "All art is a form of service inspired by love." [The Simple Home, by Charles Keeler. Illustrated with ten photographic reproductions. 55 pages. Size, 7x5. Canvas, paper label. Paul Elder and Company, San Francisco: 75 cents net.]

In these days, when every family is ransacking the attic for ancestral belongings, books that may identify things thus found, are quite essential to the family library; especially when the discoveries thus made lead one to purchase additions and thus become an amateur collector. For this reason "The Illustrated Handbook of Information on Pewter and Sheffield Plate," by Wm. Redman, is worth owning.

We learn from this book that pewter was the first table luxury of European royal palaces; that the early Edwards and Henrys and both the weak and the cruel Richards dined on pewter; that the "silver age" came in with the Georges, although the Charleses and Queen Anne possessed a small number of silver spoons: two or three, perhaps.

The plates are very helpful, giving shapes and signs with full explanations. Prices are also given, though they are much more moderate than in the junk shops of our own city.

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Among bits of information, we learn that English pewter goes back to the tenth century, that in the fourteenth the Earl of Northumberland hired his pewter pieces by the year, that by the next century people began to buy, that in 1577 the Archbishop of Canterbury owned two hundred pieces of pewter, that the clergy patronized pewter before the laity.

There are valuable hints to collectors and recipes for cleaning pewter.

Old Sheffield plate is also considered. We are told how to detect the real Sheffield from the electro-plate on copper. Advice worth many times the price of the book is given to the owner of Sheffield plate.

Exquisite examples of old Sheffield are given in the plates. The book meets a want of the collectors. It is an English work imported by Charles Scribner's Sons.

"AMERICAN RENAISSANCE, a Review of Domestic Architecture," by Joy Wheeler Dow, himself an architect, is a brief history of American architecture from its early beginnings, when the chief thought was to transfer the old English home to America. These houses were ever homelike, because they suggested what each remembered from the country that was then a mother to her colonies. Among the finest examples that are given of this is Washington's home at Mount Vernon, some of the Salem houses with their "historic atmosphere" most carefully preserved, the John Cotton Smith house at Sharon, Connecticut, "that money will not buy," and many an old New England farm house, with its deeply slanting roof and its many gables, which give them a familiar old-time look.

This author objects to the pseudo-gothic, with their excess of machine carving. The introduction of Franco-Italian architecture, that came with the sudden riches of the

Civil War, he terms "The reign of Terror." Taste was only a display of money; cupolas, turrets, windows too painfully paned were in excess, the Mansard roof was out of place. The new Newport and Berkshire palaces are set down as universally bad.

The chapter on adaptation is excellent. In writing, one must use the same old words, as all others use, so in architecture. Language is a growth of the ages; we shudder at slang. All art is an evolution from nature's forms under fixed laws of suggestion. Architecture came from mounds and caves and forests, man's early home: hence the Pyramids, the cathedrals, and the columnar and Gothic forms. Learn all kinds, adapt but do not invent, must be the order of work.

Only bare mention is made of church architecture, Richardson's masterpiece, Trinity church, Boston. We could wish that the author would write another volume on the unecclesiastical edifices that are dotting the country and multiplying in our cities; also that he would protest vigorously against the tearing down of the beautiful old colonial *temples* that once stood beside the village park or common, or rose lonely on the hillside, their tall steeples "like long white fingers, pointing heavenward." [The American Renaissance, by Joy Wheeler Dow. New York: William T. Comstock. One large 8vo. volume illustrated by ninety-six half-tone plates; price \$4.00.]





GEORGE WHARTON JAMES

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MUNICIPAL ART: A LESSON FROM FOREIGN TOWNS. BY IRENE SARGENT

AS the municipal art movement goes forward in America, the criticism is frequently heard that it will be rendered worthless and even pernicious through the too free acceptance of foreign ideas. The criticism formulated for the most part by superficially informed or careless persons, contains a half-truth. We see, indeed, in our journeys about the United States imitations of European monuments rising on our soil, as if they were transplanted from their fatherlands. They appear as if uprooted. They have no reason for existence. They have all conditions against them: those of climate, of race, of manners and customs. They are as discordantly out of place in our landscape and art as the unnaturalized, unassimilated foreigner is in our political system.

Against such direction given to the public taste, such expenditure of the public funds the criticism is just, and it should be supported. At the present stage of our national development, we demand an art vivified from within, not one galvanized temporarily into a semblance of life; an art which shall represent and parallel our social, intellectual and material stage of evolution. Therefore, let us eliminate from our city squares the French *Hôtel de Ville* and the German *Rathaus*. Rather, as we come more and more to appreciate and honor our civic offices, let us hold to our own tradi-

tions, as we erect the buildings devoted to the exercise of their functions. Let us honor the memory of the "town meeting" by an architecture which shall suggest the times in our own Republic

"When none was for a party,
When all were for the State;
When the great man helped the poor,
And the poor man loved the great."

Let us be thoroughly American; not narrowly and aggressively so to a point which provokes ridicule and caricature, but consistent, patriotic and loyal. In the monuments of municipal art which so attract us abroad, we admire something more than externals. We are still more deeply touched, without clearly realizing our emotion, by the spirit underlying the expression, animating and giving the form by which the idea is conveyed to us. It is because these expressions of art are characteristic and representative that we pass so easily and eagerly from one to another of them. Those who plan and produce them limit their imagination within the national or the civic traditions of the community whose property they are to become. So, it is not wholly good art which awakens the enthusiasm of visitors to the famous old towns of England and the continent. To an equal, if not a higher degree, it is good patriotism; since the value and elements of good art are understood by the comparatively restricted few. It is sentiment which makes the appeal, simultaneously with the correct and pleasing solution of artistic problems. In these European monuments

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of municipal art—both the old and those which are now rising in obedience to the universally active civic renaissance—we are forced to honor an ardent, oftentimes a narrow, on occasion even, a selfish patriotism as the prolific source of beauty and grandeur. In the city republics of Italy it was the so-called “spirit of the bell-tower:” that is, the strongly developed communal sentiment, which gave birth to the great monuments of architecture. This animating spirit, emulative and aggressive to the utmost, recognized no outsiders, devoting itself passionately and absolutely to building up a municipality gathered about a church as a nucleus. It was narrow patriotism, tempered with honesty, which carried Florence forward to a unique position among mediaeval governments; the sentiment expressing itself in the embellishment of the city as the object of an unqualified love and pride. The same impulses produced the luxuriant art of the populous, laborious towns of the Low Countries, and, in our own day, the character of Paris as the most strongly organized municipality of the world is largely responsible for the beauty and glory of the city. The man called to its councils, feels himself honored, much as we may imagine the old Roman in a similar position to have felt toward his Eternal City. The first care of the Parisian official is not his own enrichment. His chief anxiety mounting to an obsession, is lest some foreign capital, like Vienna or Berlin, become more imposing and splendid than Paris, through the liberal offering of knowledge and wealth. So, too, the painter chosen to decorate a mural panel in the Sorbonne, the Pantheon, or the Hôtel de Ville, the sculptor commissioned to erect a

statue in a public square, goes to his work aflame with the inspiration derived from the masters who have preceded him in the decoration of the great city. Everywhere the idea of the municipality is supreme. It is, so to speak, a presence, a personality, as real as that of a sovereign. Its brain can be felt to think and its hand to move. For her citizens Paris assumes the character of an enlightened fostering mother, projecting her thought far into the future along paths of ambition toward which she points her children. As visitors, we enter the Sorbonne, and in the great lecture hall we are greeted by the type-figure of the ancient Parisian institution conceived by Puvis de Chavannes, as a ministering lay-sister of the people, calm of gesture, gentle of face, seated with the personified arts and sciences about her. We pass into the corridors and we see developed in logical sequence upon the walls the pictured story of immaterial conquests made by the masters of the venerable municipal schools. Elated by the eloquent story, we visit the neighboring Pantheon, only to examine a new phase of civic history. Here fable, instead of fact, dominates the art and Paris is glorified through the legends related of its patron saints. We find that the geniuses, Puvis and Bonnat, have not hesitated to put their pencils to the most ingenuous tales, like the martyrdom of Saint Denis, or the childhood of Saint Geneviève. The fact accomplished, the grandeur of the existing municipality, absorbs the poverty of the fables and transfigures it in the light of its own brilliancy. Similar conditions await us in the old church of the Patroness at the rear of the Pantheon, where the chiseled silver sarcophagus and the perpetual lights tell one story to

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the credulous faithful, and another, of broader significance, to those—and they are a multitude—whose enthusiasms are centered in the old and yet forever young city. Finally, if we stroll in the streets of the French capital, we are given material for thought other than that which—too often idle—is provoked by the life and traffic animating out-of-door scenes. The names of the illustrious, renewed in the names of the streets grouped about some significant building, are used with force and point: not, as oftentimes in American cities, where they are arbitrarily attached to a series of avenues, lacking the climax of some great public building—like a technical school, a museum, a place of worship or of dignified amusement—in which the memories awakened by the names, are gathered together and focused.

Such impressions as have been noted, constantly recurring, represent but a single idea. They are so insistent and emphatic as to present to all who visit or inhabit Paris, the fact that the city is organic, vitalized, assimilative of ideas, subject to continuous development. These impressions are but many phenomena or phases of a single existence. Behind them lies the civic principle representing civilization and progress, never failing because constantly fostered.

Out of the many phases of the city of Paris interesting to foreigners, one may be selected as capable of offering instruction and counsel to those having at heart the best interests of American cities. That is: its democratic character, which, already pronounced, shows a tendency to yet farther development. As Frederic Harrison has indicated, it is the oldest world-city which

has had a continuous civic life; since, during the Middle Ages, Rome lay inactive, her animation almost suspended; Constantinople shows a history rendering her ineligible to the rank for which Nature and her founders destined her; while London, in spite of her great memories of the City, too much resembles those natural organisms which are complete in sections and can be multiplied indefinitely, to be included in such a comparison.

From the fact of so continuous a life it may be deduced that Paris adapts itself by evolution to the wants of the people; that it is progressive and assimilative: a step in reasoning which is justified by evidences plain even to the eye of the observer careless of cause or principle. Paris is to-day socially in advance of the other capitals of Europe, in that it has progressed through a greater number of evolutionary stages. It has laid aside in its course much of that character to-day giving brilliancy to the imperial cities which are its newer rivals. The Ringstrasse of Vienna could scarcely have been realized, except through the workings of a monarchical power, like that which *Haussmannized* Paris at the middle of the nineteenth century. The Siegesallee of Berlin stands as the apotheosis of ancestor-worship, splendid in display, strong in its appeal to patriotism, but plainly a spontaneous conception of the same ruler whose despotic tendencies led him, at his accession, to warn his subjects that he was their warlord, and as such, demanded their homage. Such expressions of public art are no longer possible in Paris. An order like that which prescribes the height of the buildings in the Ringstrasse, Vienna, fixing it so great as to preclude the erection of any unimportant

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structure throughout the long extent of that splendid thoroughfare, could scarcely be enforced for so great a distance in the Paris of to-day, since there, no one quarter is at present exclusively aristocratic, the city having been, of late years, rapidly democratized. Nor could the long line of Prussian rulers attended by their contemporaries, adorning the hemicycles of the Siegesallee, be paralleled in Paris by a display of figures of the Capetian and Valois kings. The Parisians would refuse and reject them. For however modern may be the treatment of the municipal or national art which characterizes the Prussian capital, the idea lying behind it is monarchical, belonging to a period of absolutism, and once productive in France of such monuments as the Louvre. Something of fetichism resides in the thought of glorifying in sculpture such shadowy heroes as Otto the Bear and other early mediaeval margraves. The democratic Parisian who, every day in his passage over the Seine, may tread upon the stones of the Bastille, demands that the works of municipal art, with which he must perforce become familiar, shall, while pleasing his eye, not irritate his mind. In his public statues he requires the glorification of ideas, or of persons representing some principle of progress, intellectual, social or moral. In the new buildings rising in his more important quarters, he is tolerant of the experimental, even of the *bizarre*, in order that he may be delivered from the old forms, and acquire fresher ones, which to him shall represent not alone art—as the greater part of the world understands it—but also all the important concerns of life. The statement can well bear repeating that no one quarter of Paris, not excepting

that of the Champs Elysées, is exclusively aristocratic, and that the movement of the entire city toward democratization is constantly growing more rapid. This trend differs certainly from that shown in Vienna and Berlin, not to mention other instances in the cities of Brussels, London, New York and Boston. Therefore—to cite the most familiar examples—it may well be that the “Clubland” of London, the Back Bay of Boston and certain districts of Upper New York will continue to develop as foci of wealth and elegance, while the rich quarters of Paris will continue, in equal ratio, to lose their homogeneity and exclusiveness. And in case such a result shall be reached, it can not be regarded as a permanent loss to the cause of municipal art and beauty. It will be simply a forward step in the evolution of a typical city, which has progressed through the monarchical and aristocratic stages to enter the democratic phase. It will add another proof to the many already given by history that France is in reality “the soldier of God,” breaking new paths through difficulties and dangers, in her march to the conquests of ideals. The democratic aspect of Paris has been made the subject of theses by students in sociology, and from their carefully weighed statements Americans should derive a lesson. The people—not to say the populace of Paris—appear to be the chief care of the municipality. The petty tradesman is not excluded from the districts inhabited by the rich, where he keeps his little shop much as his predecessors in ancient Rome kept their *tabernae* in the palaces of the nobles and even of the imperial families. The parks and gardens with their superb arboriculture and exquisite arrangements of flowers are enjoyed by the

poor and the lower middle classes with that simplicity and eagerness which are so characteristic of the French. The splendid avenues of the Bois de Boulogne are thronged with men and women the modesty of whose attire verges upon meanness, yet their sense of citizenship, of pride and ownership in the privileges and beauty of the place gives them a dignified bearing altogether different from that of the humble American who, in our public places, visibly saddens at the sight of the millionaire with his horses and servants. So, too, the populace, the students and the rich meet in the museums and other great public buildings with no aggravating sense of difference in position, since their common interest and ownership in the treasures displayed renders them all companions and equals.

From these visible signs of the spirit of democracy which animates the municipality of Paris, we may gain a valuable lesson for our guidance in the direction to be given to our civic art. The example of the old city shows us that we must be original, vital and progressive; that we must appeal to the people through their patriotism, their sense of beauty and their personal pride, using all natural advantages, all national and local traditions, all dominant ideas of the period with that economy and ingenuity which we see displayed by the French. These things we may emulate with profit, preserving and even heightening by this means that honorable sentiment of individuality without which all are slaves. Along this path we have already made beginnings and they are great ones. The art of the landscape gardener, Frederic Law Olmsted, truly American, lending itself most flexibly to all permanent conditions, seizing and

forcing into prominence the element of beauty which lies in wildness and sterility—this art assimilates the best that Paris and other advanced European exponents of civic art have to offer. Truly American also, but showing the fruits of world-wide study, and accepting the heritage of the past, are the works of the masters of our new school of sculpture which adorn certain parks, squares and thoroughfares of our important cities. It is the letter that kills and the spirit that makes alive. The democratic city of Paris, as the municipality which of all others has passed through the greatest number of evolutionary stages, should be our teacher and source of inspiration in matters of social development and civic art. But it is her spirit and her methods alone which we should study and adopt: her close sympathy with the people; her provisions for popular instruction and pleasure; her constant, persistent presentation before her citizens of ideals of attainment, valor and public virtue; her gratitude toward her great men. Her warnings from the depths of social and political experience we should also heed. To borrow the expression of Cicero, we should “see that the Republic suffer no harm.” Elements of danger to the commonwealth are visible in the aspect of our cities, and these we should closely study to the end of nullifying or eliminating them. The “sky-scraper” is the visible representative of the spirit of the “trust,” and the magnificence of certain quarters of our great cities is a sure sign that a plutocracy is rapidly forming among us. As a measure of safety, therefore, and of simple justice as well, means of health, instruction and pleasure should be rapidly multiplied for the less fortunate

classes. As a palliative to the popular resentment of imperialism, the wily demagogue Mark Antony publicly reads Caesar's will, in which the testator establishes his own gardens as open places of recreation. Humanity does not change in its primary instincts, and at all social stages all classes demand equally their rights to the pursuit of happiness. As Mr. Olmsted taught by both theory and example, the city must be ruralized and the country urbanized. And thus by the ensuing wide distribution of privileges will be attained that democratization in which Paris is our prime instructor. The armorial device of that ancient municipality is no outworn heraldic symbol. It contains a living truth. The galley riding the waves, with beneath the legend: *Fluctuat nec Mergitur*, is a type of the city which is often shaken but never engulfed. For our own political and social safety we should remember this legend as a password to the fraternity of humanity and fit our cities to the needs of all their citizens. Let us accept Paris as the representative city of democracy.

But another and important lesson in municipal art awaits us beyond the north-eastern borders of France. There, we obtain inspiration from the permanence of a civic ideal. As in Paris the lesson to be gained is one of progress, so in the cities of Belgium it is one of persistency. We may learn from these teeming, laborious towns what rich rewards, both material and immaterial, may result from fidelity to honorable traditions. By these examples of accomplishment we may judge of our own possibilities. For we, too, have brilliant historic memories from which, if we so will, we can build up an art that is truly national.

The Flemish revival now in progress throughout Belgium promises to renew the country in all that concerns civic art, citizenship and that patriotism which responds to the call of race and language. The antagonism to foreign influence is best seen in Brussels, which, although named *le petit Paris*, contains, as a distinct quarter, a true Flemish town lying typically in the valley, and owning just as characteristically some of the finest mediaeval civic structures of the world; while the sharp sounds of the Flemish tongue are heard among the buyers and sellers of the great market-place, in contrast to the polished court language of the upper French city.

In Antwerp the more homogeneous native population has proceeded to a more radical movement than is possible in the Belgian capital, where the Walloon element and French influence are powerful. In the former city, the body of the people seems to be in perfect accord with the Government Commission of learned men and artists, formed in 1894, with the object to preserve and restore the ecclesiastical, civic and domestic art once so brilliant in the towns of Flanders. As we thread the streets of the old seaport, noting the tall, narrow houses with their stepped gables, their quaint insignia, their minutely restored Flemish features, we understand the feelings with which the burghers themselves must regard these hardy survivals of their great past, which are for them an incentive, an ever-present inspiration to efforts which shall restore to them their industrial and commercial prestige in the markets of the world. Truly these stones are eloquent, as are also even the Dutch inscriptions with which many an enterprising and adroit tradesman has ac-

MUNICIPAL ART

centuated his shop-front, in thus taking advantage of the spirit of the times. But in Antwerp, as in all other towns of this country, in which each one is a miniature republic, the interest centers in the town-hall, the belfries, the guild-houses, and with the renewed concern for the edifices, there also rises regard for the principle of liberty and sodality which they represent. The *Vlaamsche Beweging*—to use the Flemish title of the movement—perfectly characteristic of the people who are subject to its impulse—joins the sentimental with the practical, the aesthetic with the commercial. The movement embraces the great things of life, while it in no wise neglects the small. Its most apparent effort is to renew the old municipal art, and to make sightly and beautiful all those features of urban life which are necessitated by modern ideas of convenience and progress. The casual foreign visitor regards the evidences of this active renaissance as shown for his personal profit and pleasure. If he be critical, he rejoices in the fine restorations of Gothic made by the school of Viollet-le-Duc. If he have a taste for the picturesque, he remarks the fitness of the renewed historical buildings to serve as a background for the present life of the people. The bright mosaics of the façades, the gold emphasizing structural outlines, spread something of the antique glory and glitter over scenes in which the devout *béguine*, the cloaked *bourgeoise*, the fishwife with her basket on her arm, or the smoker just issuing from the *estaminet*, adds the living figure to innumerable subjects and *motifs* awaiting but the eye and hand of a skilful master, in order to rival the canvases of Memling and Matsys.

But—to repeat—the movement reaches more deeply than externals. Its importance and significance are shown by its action regarding the Dutch language which, for certain religious and political reasons, degenerated among the Flemings into a *patois*, while, in Holland, it was purified by scholars and scientists, and embellished by writers of pure literature. The effort to regenerate the Dutch as used in Belgium, as allied with, or rather as an integral part of the civic renaissance, marks the entire movement as one of the deepest national importance. To stifle a language is to extinguish the life of the people using it as their native tongue; while to develop it means equally to strengthen the ideas and institutions of its possessors. Therefore, the prominence at present given in Belgium to the native speech, the antagonism shown toward the French as the official language of the country, is most interesting to foreigners as a social and political indication; while for the Belgians themselves it is a vital question. In the large towns, costly theatres displaying their Flemish titles in bold decorative characters upon their façades, attract enthusiastic audiences to listen to dramas introducing only racial and local types, and the novels of the Brussels advocate, Léopold Couroubles, now issuing from the press in quick succession, touch the hearts and the sense of humor of all Belgians, from the king to the peasant, by their presentments of the real Fleming, who reminds the foreigner of the tough, assimilative, sappy reed over-running the marshy lowlands of the North Sea.

The Flemish movement is adequately typified in the monument to the poet Willems, standing in the cathedral square of Ghent,

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in which the country is represented by a strong grave woman in mediaeval garb, attended by a youthful champion. The movement is leading to results whose greatness can scarcely be calculated; since the racial enthusiasm generated by it is rapidly translated into commercial, industrial and artistic schemes which carry the forces of the Fatherland to the remotest parts of the world. It is plain consequently, that the lesson to be learned by us from the civic renaissance now operative in the cities of Belgium is one of racial fidelity.

In art, the foreigner has much to teach us, but often it is in ways which we

least expect. Originality in aesthetics, as in all other things of the intellect, is the result of inspiration: the cause being absent, the effect can not be produced. Obedient to our own impulse for the development of urban beauty, let us strive to create an art for the people after the manner of democratic Paris. Let us also strenuously maintain our racial and national traditions to the exclusion of alien influence: thus following the example of the Flemish towns which, like the Sleeping Beauty, after long suspended animation, are awakening once more to a heritage of youth, wealth and blooming loveliness.

PARIS AS A LIVING ORGANISM

PARIS, as it lies before you from those old hills that have watched her for two thousand years, has the effect and character of personal life. Not in a metaphor nor for the sake of phrasing, but in fact; as truly as in the case of Rome, though in a manner less familiar, a separate existence with a soul of its own appeals to you. Its voice is no reflection of your own mind; on the contrary, it is a troubling thing, like an insistent demand, spoken in a foreign tongue. Its corporate life is not an abstraction drawn from books or from things one has heard. There, visibly before you, is the compound of the modern and the middle ages, whose unity convinces merely by being seen.

And, above all, this thing upon which

you are looking is alive. It needs no recollection of what has been taught in youth, nor any of those reveries which arise at the identification of things seen with names remembered. The antiquarian passion, in its best form pedantic and in its worst maudlin, finds little room in the first aspect of Paris. Later, it takes its proper rank in all the mass of what we may learn, but the town, as you see it, recalls history only by speaking to you in a living voice. Its past is still alive, because the city itself is still instinct with a vigorous growth, and you feel with regard to Paris what you would feel with regard to a young man full of memories; not at all the quiet interest which lies in the recollections of age; still less that happy memory of things dead which is a fortune for so many of the most famous cities of the world.

—Hilaire Belloc, Balliol College, Oxford.

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THE FRANCISCAN MISSIONS OF THE SOUTHWEST: THEIR INTERIOR DECORATIONS. NUMBER VI. BY GEORGE WHARTON JAMES

WE can not to-day determine how the Franciscans of the Southwest decorated the interiors of all their churches.

Some of these buildings have disappeared entirely; while others have been restored or renovated beyond all semblance of their original condition. But enough are left to give us a satisfactory idea of the labors of the Fathers and of their subject Indians. At the outset, it must be confessed that while the Fathers understood well the prin-

ciples of architecture and created a natural, spontaneous style, meeting all obstacles of time and place which presented themselves, they showed little skill in matters of interior decoration, possessing neither originality in design, the taste which would have enabled them to become good copyists, nor yet the slightest appreciation of color-harmony. In making this criticism, I do not overlook the difficulties in the way of the missionaries, or the insufficiency of materials at command. The priests were as much hampered in this work as they were in that of building. But, in the one case, they met with brilliant success; in the other they failed. The decorations have, therefore, a distinctly pathetic quality. They show a most earnest endea-



Figure I. Interior of San Miguel Mission: looking from the tribune

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vor to beautify what to those who wrought them was the very home of God. Here mystically, dwelt the very body, blood and



Figure II. San Miguel Mission: statue of Saint Francis of Assisi, at left of altar

reality of the Object of Worship. Hence the desire to glorify the dwelling place of their God and their own temple. The great distance in this case between desire and performance is what makes the result pathetic. Instead of trusting to themselves, or reverting to first principles, as they did in architecture, the missionaries endeavored to reproduce from memory the ornament with which they had been familiar in their early days in Spain. They remembered decorations in Catalonia, Cantabria, Mallorca, Burgos, Valencia, and sought to imitate them; having neither exactitude nor artistic qualities to fit them for their task. No amount of kindness can soften this decision. The results are to be regretted; for I am satisfied that, had the Fathers trusted to themselves, or sought for simple Nature-inspirations, they would have given us decorations as admirable as their architecture. What I am anxious to emphasize in this criticism is the principle involved. Instead of originating or relying upon Nature, they copied without intelligence. The

rude brick, adobe, or rubble work, left in the rough, or plastered and whitewashed, would have been preferable to their unmeaning patches of color. In the one, there would have been rugged strength to admire; in the other there exists only pretense to condemn.

As examples of interior decoration, the Missions of San Miguel Arcángel and Santa Inés are the only ones that afford opportunity for extended study. At Santa Clara, the decorations of the ceiling were restored as nearly like the original as possible, but with modern colors and workmanship. At Pala Chapel, within the last three or four months, the priest judged dead white preferable to the old decorations, and, greatly to the indignation of the Indians, whose wishes he did not consult, he has whitewashed the mural distemper paintings out of existence. A small patch remains at San Juan Bautista merely as an example: while a splashed and almost obliterated



Figure III. San Miguel Mission: statue of Saint Anthony of Padua, at right of altar

fragment is the only survival at San Carlos Carmelo.

At San Miguel, little has been done to

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disturb the interior, so that it is in practically the same condition as it was left by the Fathers themselves. Figure I. shows the

provided with a tape, I was forced to estimate by paces. Therefore, the following figures are only approximate. The church



Figure IV. San Miguel Mission: altar of the Virgin

interior of the church, taken from the choir gallery, which immediately faces the altar. In making my measurements, not being

is one hundred fifty feet long by twenty-eight feet wide. Its walls are four feet in thickness, as is evidenced by the deep em-

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brasures of the windows and side door. The floor is paved with rows of large flat, burned bricks, alternating with those similar in size



Figure V. San Miguel Mission: altar of Saint Joseph

to the ordinary building brick of to-day.

In this church there are five objects which immediately claim attention. These are: the reredos and its ornaments; the ceiling; the mural decorations; the old pulpit; the ancient confessional; all of which are worthy of somewhat detailed study.

I. THE REREDOS

This occupies the entire western end of the church reaching from the floor to the ceiling (Figure II). The altar, now in use, is modern; with the remainder just as it came from the hands of the Fathers. The reredos consists of three panels: the central one containing the wooden statue of San Miguel, and the side panels showing other saints. The San Miguel, representing the

patron of the Mission, is a striking statue, about six feet in height, and much larger than the side statues. In his right hand he holds the scales and in his left a sword, on which is inscribed a Latin motto. The bracket upon which he stands is the original one cut and painted by the fathers. It is rude, heavy, and composed of simple members: namely, a slightly rounded base supporting a thick block with quarter-round, square and round molding.

Figure II. shows the statue at the left of the altar. It is clothed in the garb of the Franciscan, with beard, tonsured head, outstretched hands, and one foot upon a skull.

Figure III. shows the figure to the right. It is tonsured, shaven, and wears the Franciscan garb. The panels are divided from one another by coupled columns; those supporting the pediment of the center panel standing out about two feet in front of the others, and having two flat engaged columns at their back. The bases of these columns are simple, half rounded moldings,



Figure VI. San Miguel Mission: corbels and rafters

the shaft is a plain cylinder, and the capital a dual leaf, as if in rude imitation of the Corinthian. The entablature is simple and

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effective, its center bearing a large All-Seeing Eye, radiating beams of light. Above this and over each side panel is a bracket sustaining an ornament in the shape of a chalice, each connected with the other across the whole face of the altar by clusters of grapes and leaves. These chalices have each a cover and two handles.. The rays issuing from the center piece bear evidences of having afforded a resting place for owls and other night birds during the days when the Mission was abandoned. Even now, as I sit writing, I hear the cooing of many doves that nest under the open eaves, through which feathers come floating into the sacred edifice.

The pillars are mottled in imitation of marble, and the altar and mural decorations are in colors, chief of which are blue, green, red, pink, and pale green. The base of the panelings is pink.

On the left, above the statue is an oval panel painted with the two crossed hands of the Christ, showing the nail holes of the cross. On the other side is a similar oval panel, decorated with symbolic figures.

There are two side altars, the one at the right sacred to the Holy Mother; and the other to Saint Joseph and the Holy Child. Figure IV. shows the former with some of the mural decoration. The figure of the Madonna is modern, but the painting is old and well illustrates the artistic ideas of the Fathers. A similar painted canopy covers the old figure of San José seen in Figure V.

II. THE CEILING

This can be studied in Figure I. There are twenty-eight rafters upholding the

roof, and extending completely across the church. Each rafter rests upon a corbel which can be seen a little more distinctly in Figure VI. Both rafters and corbels are rough hewn from the solid trees of the mountains near San Antonio, over thirty-five miles away, and they have sustained unimpaired to the present day the heavy weight of the roof. This is estimated to be not less than two hundred thousand pounds. The rafters are each ten by twelve inches in the square, and fully forty feet long. They were cut in the mountains at Cambria, forty



Figure VII. San Miguel Mission: wooden spikes holding rafters

miles away, and carried by the Indians to their destination. These rafters protrude some twelve inches or so through the wall to which they are fastened or keyed with large wooden spikes, as shown in Figure VII.

Over the altar, the corbels are tinted a light green, and the ceiling and rafters pink. Other colors used in the mural decorations, are blue and white. Over the altar, there is also a further decoration of the ceiling in a leafy design in blue, by which

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special honor is given to the most sacred portion of the church.

III. THE MURAL DECORATIONS

These are executed in three zones: that of the altar, and those of the church and choir. These decorations are generally called frescoes, but, as I believe, erroneous-

I may say that although crude and inharmonious they are exceedingly interesting, as they are so evidently a work of love and devotion. The desire to beautify the sacred house is there manifest, although the power adequately to accomplish the purpose was wanting. To the Mission Fathers the completed church was dear, beautiful and



Figure VIII. San Miguel Mission: the old pulpit

ly. They are in reality distemper paintings on plaster. A true fresco is executed with mineral or earthy pigments upon a newly laid stucco ground of lime or gypsum: so that the colors sinking in, become as durable as the stucco itself. This, it appears to me, is not the case with the San Miguel decorations. As a general criticism

sacred, because beautified to the best of their ability, and raised with the ardor of their whole souls to the glory of God.

In the altar space, the mural decorations on the sides consist of thirteen bands, alternating green and brown; the green being a design of pomegranate leaf, sprig and fruit; the brown a conventional design of

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leaves arranged in a lozenge pattern. On each side, a painted panel is introduced for an altar, before described in Figure IV. In this same figure can also be seen, above the perpendicular bands a horizontal band about three feet wide; the design being of small squares set with a conventional pattern. There is a fringe or border, painted in blue to represent lace with tassels, both

right side, the pulpit is located as seen in Figure VIII. This decoration comprises a series of bands in pink and shades of green, radiating fan-shaped from a green base, situated between three and four feet above the floor. This fan design is enclosed in a painted panel, outlined by fluted columns, in blue. These columns continue, at a distance of about twelve feet apart, along the

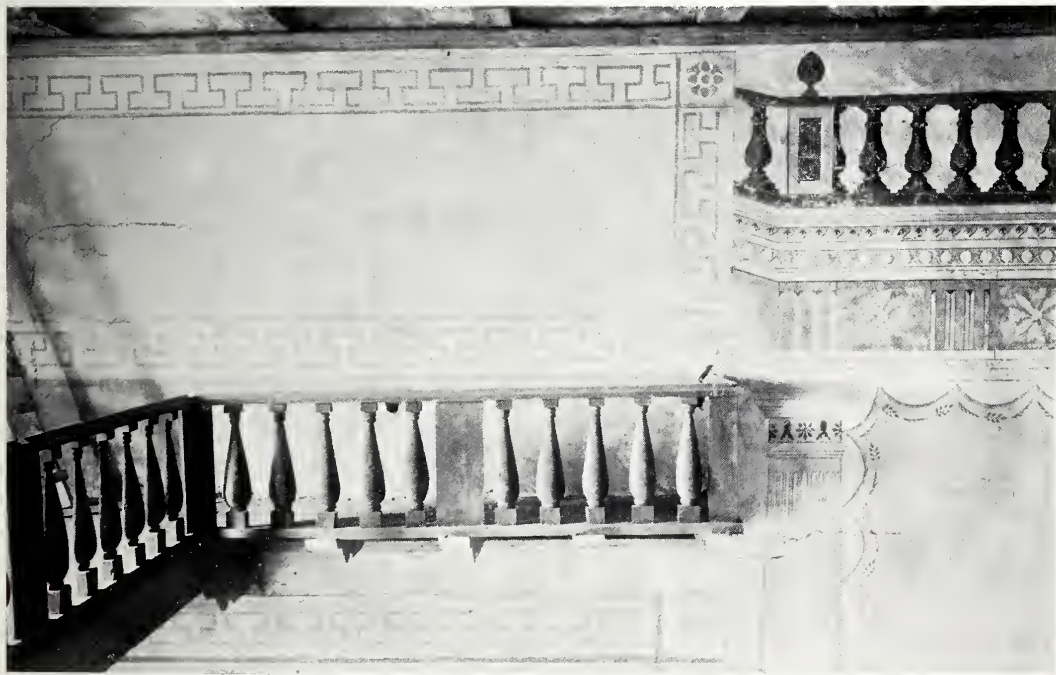


Figure IX. San Miguel Mission: arm of choir gallery, showing mural decoration

above and below this band. Still another horizontal band, about three feet wide, in gray and pink, with a painted cornice connecting the wall decorations with the molded cornice above, complete the mural adornments in the altar zone.

Beginning at the altar, there is a zone of decoration extending on each side of the church, about eighteen feet. This might be termed the pulpit zone, for in it, on the

body of the church to the choir zone, at which point an entirely different design is introduced. The columns are further decorated by a conventional leaf and fern pattern, as seen in Figure IX., which also shows the frieze and the painted balustrade, both of these extending from the altar zone to that of the choir. Above and below the choir loft, the design is the Greek key.

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IV. THE OLD PULPIT

A peculiar fascination pertains to this little structure, with its quaint sounding board and crown-like cover, which could be let down as a protection when desired: the whole resembling a bird-nest fastened upon the right wall. It is reached by a flight of eight steps from the inside of the altar rail

like a crown surmounted with a ball, on which rests a cross. The crown is painted green, gold, black and silver, with the scalloped edge in red.

V. THE OLD CONFESSIONAL

The confessional shown in Figure X. is built into the solid adobe wall, with two swinging doors opening from it. One of these has been replaced by new material, as seen in the picture; the other, except for the insertion of a new panel of redwood, is as the Fathers left it. The old iron hinges, three pairs of which remain, are originals, and good examples of the iron handiwork of the time. The decoration of the old door is the continuation of one of the fluted columns before described.

At Santa Inés the original decorations of the altar zone still remain. Elsewhere they have been destroyed with the all-covering whitewash. In this church, the ceiling beams are painted (Figure XI.) with red, yellow and green into a portion of a circle with pend-

ants at each point, and with a leaf design inside each arc. On the bottom of each beam is a conventionalized trailing vine.

The decorations of the side wall (Figure XII.) are of black and green around the window, and a rude imitation of marble in panels at each side. In each panel hangs a wooden bracket, painted in water color, and supporting oil paintings. About three



Figure X. San Miguel Mission: the old confessional

and is octagonal in form; three of the eight sides being occupied by the door and the point of attachment to the wall. It is decorated as follows: the inner panel is deep blue, with a band of greenish yellow; the outer panel being in dark green enclosed by a molding in blue, red and gray. The under scallop is in red, with a band above of greenish yellow. The sounding board is shaped



Figure XI. Santa Inés Mission: reredos, altar table, and painted ceiling

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feet from the base is a border of yellow, green and red of a large conventionalized leaf, alternating with a chalice, or vase.

The reredos is pretentious and inharmonious. Indeed, were it not for the sacred furnishings, statues and altar beneath, it would suggest a rude stage setting hastily

gives some detail of the dados of the reredos, with its marble paneling and conventional figures in diamonds of differing size.

The most striking and pleasing mural decoration of the whole building is found in the seclusion of the sacristy. It is done in blues, reds and yellows, and is pictured in

Figure XIV. The flower (rose?) and leaf below the Greek key, and the conventional flower and leaf above are the most artistic decorations that I have yet seen in the California Missions.

At San Luis Rey, some of the old mural decorations remain, as seen in the marbleizing of the engaged columns, the dados at their base, the wavy line extending about the lower part of the walls, and the designs in the doorways and arches (Figure XV). On the reredos of the side altar, also, there are remnants of decoration in distemper (Figure XVI).

The winged angels, carrying the crown, constitute a fair example of the ability of the Fathers in this branch of decorative art: the columnar design on the right and the left of the reredos, as well



Figure XII. Santa Inés Mission: right wall of sanctuary

prepared for an emergency, rather than its sacred function. It is a series of marbleized panels, enclosed in columns, with bases and cornices. The archway leading from the sanctuary into the sacristy is somewhat elaborately, although rudely decorated, as shown in Figure XIII. This figure, also,

as the decoration of the lower wall on the right, deserve to be examined.

Figure XVII. shows the interior wall decorations of the Pala Chapel, a dependency of the San Luis Rey Mission. The adobe walls were plastered and whitewashed; then the rude columns and arches were colored

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in distemper to a reddish brown. When the Palating-wa Indians were removed from Warner's Ranch to Pala, they were told that this chapel would be theirs, and that a priest would be sent regularly to minister to them. Imagine their chagrin to find it leased to the Landmarks Club, of Los Angeles, the president of which they hated bitterly for his treatment of them regarding their removal! Fortunately, in Bishop J. T. Conaty, the newly appointed Diocesan of Los Angeles, they found a sympathizing friend. He arranged that services should be conducted with regularity; sending a priest to reside among them. This latter, with a zeal for cleanliness and for making all things under his control conform to his own ideas; neglectful or



Figure XIII. Santa Inés Mission: archway leading from sanctuary to sacristy

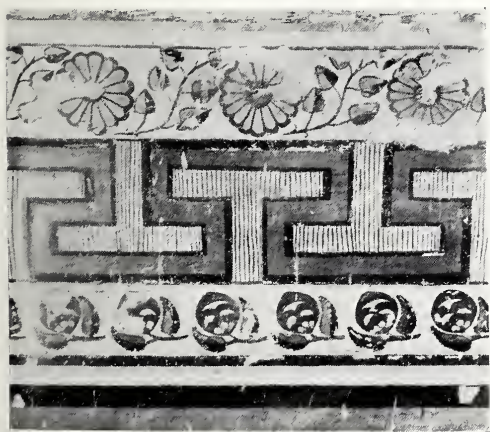


Figure XIV. Santa Inés Mission: mural decoration in sacristy

unobservant of the irritated condition of the Indians under his charge, and without consulting them (so I am informed), ordered the walls to be whitewashed. The indignation of the Indians was intense, and were it not that high feeling has been common to them of late, they would have practically resented this desecration of the time-honored wall decorations. To an unsympathetic stranger, their anger might appear unreasonable and absurd; but when it is remembered that all the Indians of this region are responsive to the memories and traditions of Padre Peyri and other early workers at the Missions of San Diego and



Figure XV. San Luis Rey Mission: entrance arch and tribune

San Luis Rey, their feelings appear natural and almost proper.

At Santa Barbara, all that remains of

the old decorations are found in the reredos, the marbleizing of the engaged columns on each wall and the entrance and side arches, as shown in Figure XVIII. This marble effect is exceedingly crude, and does not represent the color of any known marble.

Here and there on the walls of the San Juan Bautista are a few remnants of the old distemper paintings. On the further side of the seventh arch on the left is a conventional leaf design in brownish red, illustrated in Figure XIX.



Figure XVII. Pala Chapel: mural decorations

In the old building of San

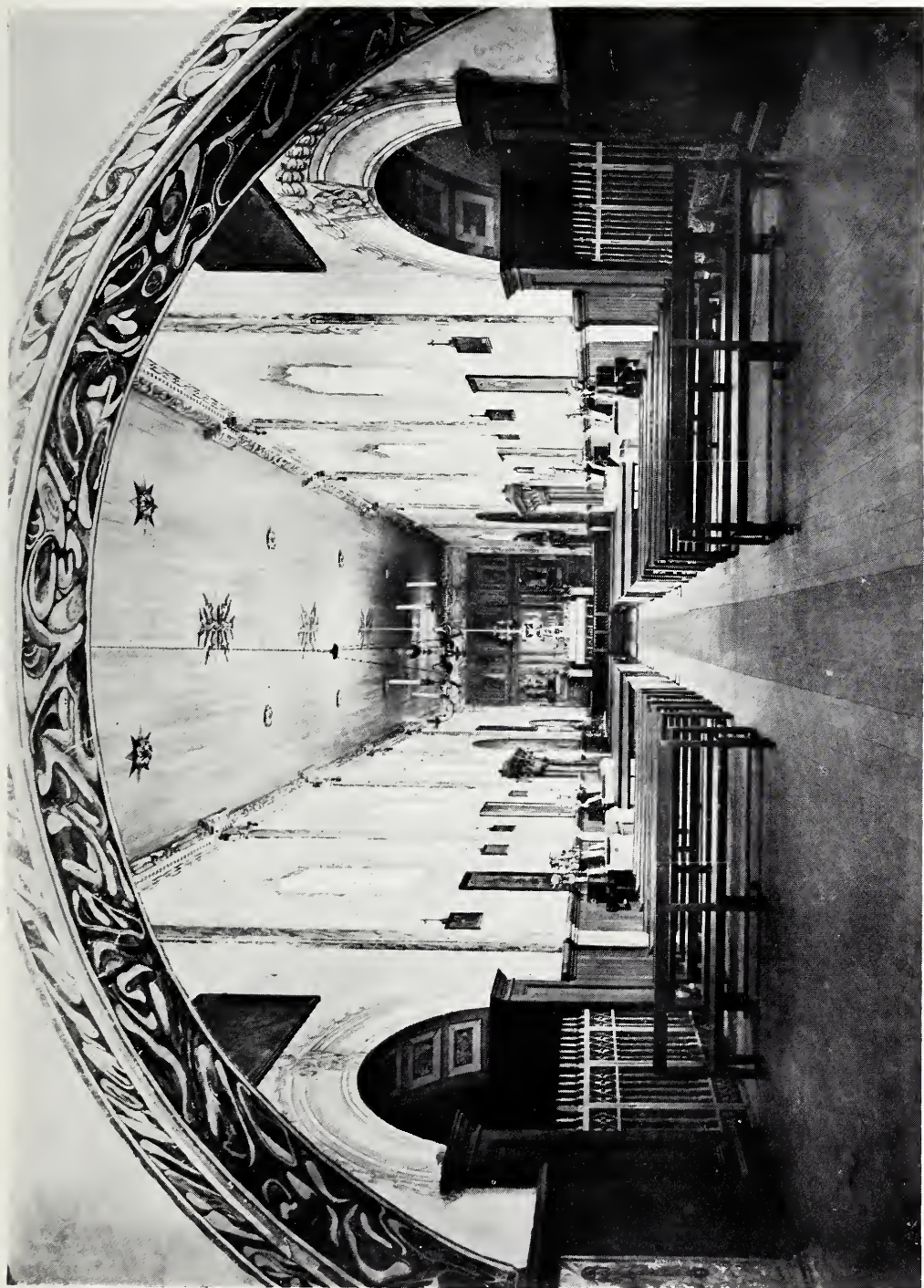


Figure XVIII. Santa Barbara Mission: Looking toward high-altar



Figure XVI. San Luis Rey Mission: side altar with statues of Saints Louis, Francis and Anthony

Francisco, the rafters of the ceiling have been allowed to retain their ancient decora-

tions. These consist in rhomboidal figures placed conventionally from end to end of the building.



Fig. XIX. San Juan Bautista Mission: fragment of mural decoration

I HAVE thus given to the readers of *The Craftsman* a comprehensive survey of practically all the remaining mural decorations of the Franciscan Missions in California. They are not given as examples to be copied; but as matters of history and therefore of deep interest. Personally I have never recovered from my surprise that men of architectural ability such as the Fathers proved themselves to be, should have failed so utterly in these decorations.

A WOMAN MASTER

A WOMAN MASTER: MADEMOISELLE BRESLAU. TRANSLATED FROM THE FRENCH OF COUNT ROBERT DE MONTESQUIOU. BY IRENE SARGENT

EDITOR'S NOTE.—It is said that toward the end of the Middle Ages—say, in Chaucer's time—a book required a hundred years in which to become popular. In our own day, a tenth part of that period suffices to bury in forgetfulness a book which is the passion of two continents. Little more than a decade since, indiscriminately the mature and the inexperienced, the prosaic and the romantic followed the autobiography of the ill-starred genius, Marie Bashkirtseff. Many there were who read the "Journal" in obedience to the passing fashion. Others were attracted by its artistic quality; fewer still by the race type which it revealed as in a picture; the smallest number of all, perhaps, by the morbid study in psychology which it offered. But all those who read it, whatever their initial motive, became deeply interested in the plot and action. For plot and action there were—complicated, moving and powerful. Love, jealousy and ambition were there seen feverishly at work and constituting a tragedy, although these three principles were represented by a single character and had their seat in a single human heart. But, as in the old Greek drama, the narrative of the chief actor involved shadowy persons upon whom a reflected interest was cast. The love of Marie Bashkirtseff centered in Bastien-Lepage, the pure-minded painter too early lost to France. Her ambition, wounded by destiny and disease, circled im-

potently about the personality of her fellow-student, Mlle. Breslau. To this patient conqueror of fame the Russian girl-painter gave the first prominence; creating for her rival a world-wide public anxious to follow her career and to know the outcome of her efforts. For the many she was long lost amid the throng of her competitors; her name alone remaining as a memory of her early existence. But to-day her reputation is a fact accomplished, and the stern goddess Justice leaves her as sole survivor to speak the last word in the tragedy of Marie Bashkirtseff.

IN the course of the two volumes of her journal, Marie Bashkirtseff appears to her readers under a double aspect.

She is at once pathetic and vain. Indeed, she might have figured, as a typical example, in those studies of precocious children which were recently published by a European Review with the purpose of determining the results of their gifts. The Russian girl-painter was, without doubt, a prodigy, possessing both the seductive qualities and the perversities of the type; her sad end excusing her faults to the profit of her attractions. But let her troubled spirit rest in peace!

Radically different was the childhood of the grave, distinguished artist to whom I am to devote this study. And yet early, Fame touched and assured her name, at the mention of which the writer of the memoirs already cited, "heard sounded a chord powerful, sonorous and calm." The fame later acquired harmonized with such sure hopes.

"Sonorous, calm and powerful:" the exactitude and justice of these words speak in

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favor of the one who formulated them in her restless equity: that young and brilliant woman of society, ambitious to run the artistic career with the rapidity of a hare, while her prudent, patient colleague slowly, wisely, valiantly attained the successive and

painter; surprising even—it must surely be—for the painter herself. Since upon artists worthy of their title—that is, those having the necessary modesty and pride—the effect produced by the collection of their works is in itself a great surprise. And this feeling possesses a victorious, consoling quality, like the glance described by the Greek philosopher as belonging to a man who has laid up his treasures elsewhere than in the coffer hunted by the robber.

Certainly Mlle. Breslau can cast this glance upon her own work, upon herself, when relentless Time in the course of years, shall have made of her a venerable old master. For her hands will have scattered abroad many and many precious leaves inscribed with the history of as many lives. And as a legend or epigraph attached to this living, sentient gathering, the future can write:

“Here are fruits, flowers, leaves and branches”

Such will be the harvest of our woman master.

This harvest we shall shortly pass in review. But, first of all, I wish to emphasize the comparison previously indicated, which offers valuable instruction regarding the beneficial effects of rivalry.

In the second volume of the “Journal of Marie Bashkirtseff,” the name of Mademoiselle Breslau occurs more than thirty times. I have counted the passages and must have omitted some of them from my list. This name recurs like a haunting spirit, a besieging anxiety, a spectre of real existence necessary to be overcome—the representative of the genius ardently coveted for one’s



Portrait of a young painter

progressive stages of the same hard race.

Over these stages we have been permitted, by means of the Georges Petit Exposition, to cast a sweeping, inclusive glance, surprising even for those who have followed for years with deep interest the work of the

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self : a being which exists for many, if not for all of us, and whom circumstances endow with the power of making us realize our capabilities, which without this quickening influence would not reach so full a development :

"She is splendidly gifted and I am confident that she will succeed."

"That minx Breslau has finished a composition ; if one can do things like that, one is certain of becoming a great artist. It is



"The Mirror"

I quote :

"Breslau has received many congratulations."

"How well that girls draws."

"That rogue gives me anxiety."

plain, isn't it? I am jealous. It is well that I am so, for jealousy will be a spur."

"As a matter of course, Breslau has attained a brilliant success ; she draws admirably."

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"Breslau will get prizes."

"Breslau is constantly in my thoughts, and I do not make a stroke without asking myself how she would do."

"I ask no questions for fear of hearing what Breslau is doing."

"In comparison with Breslau I am like a cardboard box, thin and fragile, beside a massive, richly carved oaken chest."

"Happy Breslau: yes, truly happy, and



Madame de Brantes

to be like her, I would give all that people call my gifts."

"God has been merciful in preventing me from being wholly crushed by Breslau, at least for to-day."

"I am not favored, like Breslau, who lives in a narrow little artistic circle, in which every word, every step profits something to study . . . the evening, for instance, she spends in drawing and composing."

"She has not made her work very interesting (alluding to a fellow pupil), as Breslau would have done." . . .

And so these allusions continue in a constant minor accompaniment to the themes of the writer, swelling or diminishing, gathering or losing emphasis, winding through five hundred pages, as the *leit-motiv* of rivalry, stimulating and effective.

The quoted words were long since written. The last page of the journal of Marie Bashkirtseff bears the date of 1884. To the experiences so widely different, yet equally thrilling, of the two young girls one might apply these lines:

"After a score of years I write again:

I listen..... No sound breaks the stillness
dread.....

There is no doubt. Already you are held
Among those silent ones the world calls dead."

Alas! such words might be the tragic appeal of the restless Marie from the spirit world. It would seem thus that, at my appeal, she issues from the shades to bring, in the allusions cited from her Journal, the posthumous and continued homage of a faithful admiration, purified henceforth from all mundane rivalry and splendidly justified to-day by that which the companion who inspired it submits to our judgment.

BEFORE speaking of the striking collection of nearly one hundred works exhibited by Mlle. Breslau, in the Georges Petit Galleries, I wish to make mention of a trait of her character which accords with what I have already said regarding her disdain of reputation. When about to write my present article, and in

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order to provide myself with facts, I asked her for the use of certain of the innumerable journalistic criticisms in which, twenty years since, her fame first appeared as a prelude and then passed on to be accentuated in continuous, infinite variations, she made me the simple answer that:

"I had, certainly, several packages of clippings, but at the time of my last change of residence, they disappeared." This ingenuous reply pleased me more than I can express. It is indeed true that these superficial judgments, "not altogether candid," as poor Verlaine, the poet, testified, lose their force at the successive and constantly more reflective stages of existence. There remains only the appreciation of certain luminous minds who have signally honored us, if they have generously infused something of sentiment into their calm judgments.

Among those who have so acted toward Mlle. Breslau I will mention MM. André Chevrillon and Emile Hovelacque. Let me quote from them:

"Mlle. Breslau possesses a psychological instinct which seeks by preference women and children. It is agreeable to linger in the presence of this serious, wholesome genius, enamored of freshness and force, of goodness and delicacy, full of sentiment and

devoid of sentimentality. One must admire this sincere, thorough workmanship employed to produce scrupulously correct and complete drawing, to represent the en-



Portrait: Revery

tire physical exterior which takes its form from the inner life. Here is an art of reflection and conscience which refuses to juggle with difficulties and which the French

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eye does not always estimate at a high value, accustomed, as it is, to lightness of treatment and brilliancy of execution. Mlle. Breslau is our first woman painter, at least in portraiture—the only one, perhaps, who is not the *replica* of a masculine genius. In



"Charles Ferdinand"

the medium of pastel, the tenderness, the sympathetic intuitive intelligence peculiar to her sex, find employment. There is nothing more soothing, sweet and tender than her groups of young girls with their delicate flower-tints, their calm, harmonious

grace. Her studies of children are often masterpieces of arrangement, of simple and sure handling, successful in expressing youth with its restrained brilliancy, its reticent strength, its plant-like freshness and the quiet of its incomplete development and bloom."

This passage is one to be proud of having inspired. The woman honored by it has not suffered by losing all other printed eulogies in the confusion caused by changes of residence. Fragment though it be, it suffices. It would be useless to cite others. It contains everything and it can serve excellently as an epigraph to that "peaceful, harmonious labor," as, also, it may one day in the future, serve as an epitaph for her who will have gained the right to rest quietly, having realized her calm dream.

And now let us try in our turn to judge appreciatively the collection to-day exhibited, as well as the artist to whom we are indebted for it. First of all, might it not be believed that we find in the eyes of certain of these models a reflection of Switzerland, pure and powerful, in its whites and its azure tones? Mlle. Breslau is a native of Zurich.

"She descends in truth from her mountains," exclaimed the painter Degas, in one of his characteristic sallies of wit, as he stood before a singular portrait of the artist painted by herself. Certainly, this portrait is full of meaning, sombre and forbidding as it stands, with its frown apparently addressed in reproof to affectation, pretense, display—to all that is false in what to-day is called art, and what, for the most part, is but insipid, pointless imitation. Yes, truly, something limpid and refreshing, like the atmosphere of an elevated region,

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is exhaled in the dignified, tranquil room in which, among pensive flowers and sensitive animals, types of reflective men, of young women, of older ladies, and above all of *real children*, pursue peacefully their healthy aesthetic life. Of childlike grace Mlle.

In Mlle. Breslau's work there is no trickery or sleight of hand, no false style or even any style; no tailor-made elegance, or lay-figure mannerisms. There is, furthermore, no inverse affectation of simplicity which would be equally distasteful. The artist



"Rocking"

Breslau shows herself constantly as an incomparable translator into painting. Her themes, at once simple and infinite, she executes with a power so assured as to have no need to expend itself in brilliant execution.

seeks only—and this is apparent through feeling rather than through sight—the garment, the ornament, which reveals a personality, the accessory which completes it, or comments upon it. This accessory, if

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chosen by the painter, is simple and charming. It takes at times a pronounced form, and may even assume that of a peculiar hat, when such a detail of costume is able to reveal more regarding the head upon which it sits than a whole treatise upon physiognomy. But I repeat that when the taste of the painter and that of the model coincide, there follow the happiest results. As an example, I will cite as one among many the attractive portrait of M. Victor



A portrait

Klotz, which is a work of great distinction, and satisfying by its harmonious effect.

On occasion, the artist goes still farther in the choice of detail and we follow her with pleasure, since her sure judgment in what Carlyle named the philosophy of clothes, prevents her from leading us into error. It is thus, in that admirable portrait of Madame de Brantes, which will always rank as one of the richest works of Mlle. Breslau, the painter has conceived her subject as a figure with mitts. The concep-

tion was true and accurate—suggested even by the model. The amiable lady who sometimes drew on gloves with which to handle subjects of conversation, will henceforth, in our own imagination, wear mitts; this will be an advantage since they will leave visible the half of her lovely hands.

With perfect truth one may compare this pastel with the work of Perronneau. The eloquent eyes, the nose indicative of culture, the air of penetration, the subtle smile, the adroitness, the soft, persuasive grace so superbly rendered, reveal the distinguished psychological power of the painter.

And yet it is in the portraits of children that Mlle. Breslau most fully exercises this gift—then, with a greater tenderness. She calls to the mind of one who studies this phase of her work, certain verses which describe the child as leaving behind him at every step several phantoms of himself. A long procession of these attractive little phantoms defiles, smiling or sighing, along the walls of the *Galerie de Sèze*. For all these children are not gay. Some of them are far from that temper of mind. Indeed, it has often seemed to me that, in spite of the conscient melancholy, the definite sorrows which come later in life, childhood has yet one of the bitterest of lots, which resides in the impossibility of making its grievances understood by careless attendants and unsympathetic parents. I will take as an example the significant words of the model of one of these expressive canvases. The child is holding in his arms—the beloved confidant of his little hatreds, of his childish spite—a thin, pugdog. And the typical phrase is added: “I like Tom. I like

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Dick. I like Médor. . . . I don't like people!"

A book might be made from the reflections gathered by Mlle. Breslau from the

sonal secret of their future individuality, which it is her task to express and make visible. In this task how expert she is! She has within her the qualities of a Kate



Portrait of the Sculptor Carriès

lips of her young models. She excels in *making* them talk, rather than in *allowing* them to talk, in order to extract the per-

Greenaway, of larger mold and higher grasp than the English original; one who by virtue of a sort of artistic transposition

of maternal love, devotes a celibate life full of emotions to appreciate well and to describe even better the first fruits of the soul.

The reward of such intelligent, subtle application, aided by exceptional means, perfect sincerity and consummate art, resides in the fact that no one, perhaps, like Mlle. Breslau, has been able to reproduce "mortal eyes in their unveiled splendor" (to use the expression of Baudelaire), together with that which makes of them, sometimes prematurely, mirrors darkened by the breath of grief.

How much present beauty, how much future womanliness one finds in Mlle. Breslau's portrait of the little Beatrix de Clermont-Tonnerre! The eyes are two flax blossoms; the lips an opening rose; the two chubby arms have a plumpness which is already accented and modeled, just as the glance has already a dreamy quality.

As for the characteristic and infinitely varied accessory already mentioned, which the painter uses to enlighten the spectator upon what she herself is seeking to decipher, this accessory in the portraits of her little men and women is, according to the age of the subject, a map which is a steady, anchored balloon, or a balloon which is a floating world. Or again, if the accessory take a living form, we find flowers and animals whose grace and mystery are allied with sentiment or wit to those of their friends or masters. The flowers thus used as accessories, and those treated separately in panels, tell us how much and how faithfully the painter loves them: larkspurs of an intense azure; harebells of a fading carmine; velvet gilliflowers; flame-like zinnias; roses of flesh and blood. I know only one other painter, Fantin, who can give the

same air of *thought and spirit* to a handful of color notes, in a vase. These clusters of flowers painted by masters who are not specialists in this branch of art, have a brilliancy—I was about to say—a perfume which is peculiar and unique. Such are the flowers executed by Monticelli, Manet and Raffaelli.

Mme. Lemaire, that admirable flower-painter, produces faces which are like the petals of blossoms; Mlle. Breslau, the subtle painter of women's portraits, produces flowers resembling women: two processes totally different from each other, but both justified by the results attained through their exercise.

I must devote a word to Mlle. Breslau's portraits of men, less numerous, but not less remarkable. I will mention three, of artist friends: the first, a strange, fascinating figure of an English student—an early work, dating from 1880 and marking a stage in the life of the painter. For, having finished this portrait which already reveals the master, Mlle. Breslau gave up all attendance upon schools and courses. As to the portrait of Carriès—the sculptor of genius whose warm friendship is one of the proud memories of the painter who has transmitted to us his features—this work is a page of contemporary art destined to live for two reasons. It is, first of all, the final and, as I believe, the only portrait, of a master already illustrious, whose fame will continue to increase. At some future time, his native, or his adopted city will send to Mlle. Breslau's studio at Neuilly a commission authorized to obtain this priceless memorial work. Similar was the action of the city of Glasgow toward the artist Whistler in behalf of Carlyle.

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For another celebrated artist, Maurice Lobre, Mlle. Breslau has devoted her art and her friendship to produce a faithful portrait: a face wearing the expression at once affable and severe, which gives so much character to his face and so much physiognomy to his character.

To the names of such colleagues and friends I wish to add two others whose portraits it would please me to find numbered among the works of the painter. These two canvases would witness the old and continued friendship with which their distinguished originals honor the woman master, who, I repeat, owes it as a duty to her period, to preserve their features. I refer to MM. Degas and Forain. Such men as these rarely praise. Their words of

commendation are worth a wreath of laurel. This wreath I would cast, with its bloom and fragrance, at the threshold of the present article, joining to it the nosegay of a sonnet. The last, less significant and valuable, is my own.

She is a master whose sagacious hand
Raises from out the grave the long dead past
And joins it with the hour now fleeing fast:
Seizing the shapes as waves do sky and land.

Her works the searching tests of time shall stand;
Since they are types of race, or person, cast
Clearly and simply, made to serve and last;
Not to adorn a court or castle grand.

Departed masters look on her below,
Her toil severe approving, since they know
The task to seek a soul demands a heart.

But woman-painter, joined with theirs, your name:
In crystal clear shall guarded be, where Fame
Honors th' eternal victories of art!

—From "*Art et Décoration*," May, 1904.





Design for a Sèvres vase (porcelain), L. Carrière

STUDY OF SEVRES METHODS

A COMPARATIVE STUDY OF SEVRES METHODS. BY PAUL CRET

IN France and elsewhere, the usefulness or fertility of state manufactories has been very much discussed, both at the present day and in former times. The opponents of such establishments accuse them of being permeated with the bureaucratic spirit. This malady, they say, is hostile to all innovations, and stands in the way of all bold experiments. It has rapidly dried up inspiration, and substituted labeled formulae for research. The privileged position places them outside of competition: hence they grow drowsy in self-contentment. They ignore changes in public taste and the new processes of production going on about them. They maintain that progress always comes from investigators being left to their own independent methods, but loving their art or profession for its own sake, and not as a simple sinecure.

These opponents can sustain their position by the following facts: In the history of Sèvres, which we shall study, we do not find that the first discovery of soft and hard porcelain was made by that institution, but by private manufacturers, who, later, were restrained by many vexatious regulations made to fortify the privileges of the Royal Manufactory. Later, in the movement to improve the decorations, the official producers lagged far behind; only adopting the new ideas under the constant fire of criticism, and being obliged to ask help from private producers disdained at other times. These are certainly weak points.

Now what do the defenders of state man-

ufactories say? They ask how, without the help of the State, can you afford the long and expensive experiments which enable you to bring a product to its brightest perfection? Also, how will you secure purchasers willing to pay for the careful execution

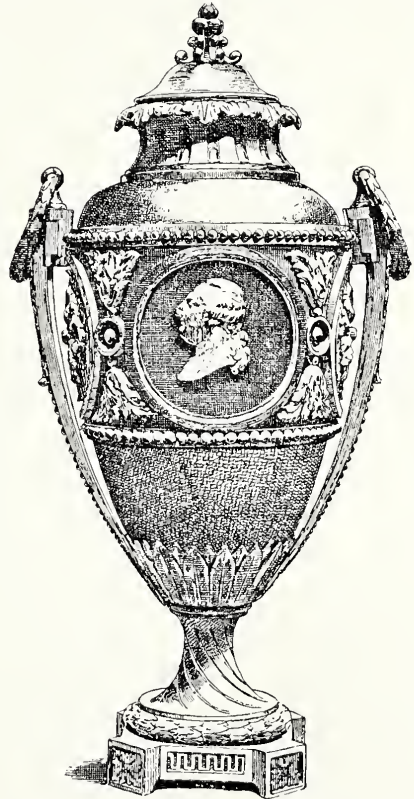


Plate I. Sèvres vase, with profile portrait of Louis XVI.

attained by official workmen, who are not embarrassed by the haste of commercial conditions?

As in all discussions, the truth lies between the two extremes, and we shall see later how people have tried to reconcile the two points of view by a compromise—imperfect, it is true, but still superior to the old conditions.

The State Manufactory we take as an

example, not because Sèvres has always been ahead of the innovator, but because its work, on the whole, has been superior to every other institution of its kind. For

and a half is comprised the history of porcelain among occidental peoples.

IT is well known that the earliest discoveries in porcelain manufacture in Europe date from the second half of the fifteenth century. At this time, porcelain was imported from China. This fine ware awakened the interest of *savants* and pottery makers, who tried to reproduce it. From certain documents we learn that they succeeded first, at Venice. Later, the porcelain of the Medici—recently discovered—marks a new impulse which dates from the first year of the seventeenth century.

A century later, in France and Saxony, experiments were renewed which finally yielded satisfactory results.

In 1707, Boetticher made hard porcelain in Meissen for the first time. In France, at this time, they were making soft porcelain. Then, in the middle of the eighteenth century, Louis XV. founded Sèvres which, in a few years, attained its highest renown.

Its first purpose was the production of useful objects, that is to say: table-service—plates, cups, coffee pots, soup tureens, etc., whose graceful forms were often inspired by the exquisite models of the handiwork of the silversmiths of which The Craftsman gave, some time ago, very good reproductions.

Their decorations are very simple. A light relief, accentuating the shape, gives to the composition the suppleness and carefully studied aspect to be found in all the furniture of this period. In general, no color is used. The white of the porcelain—which is of a fine quality—is made to predominate. Sometimes, however, we find

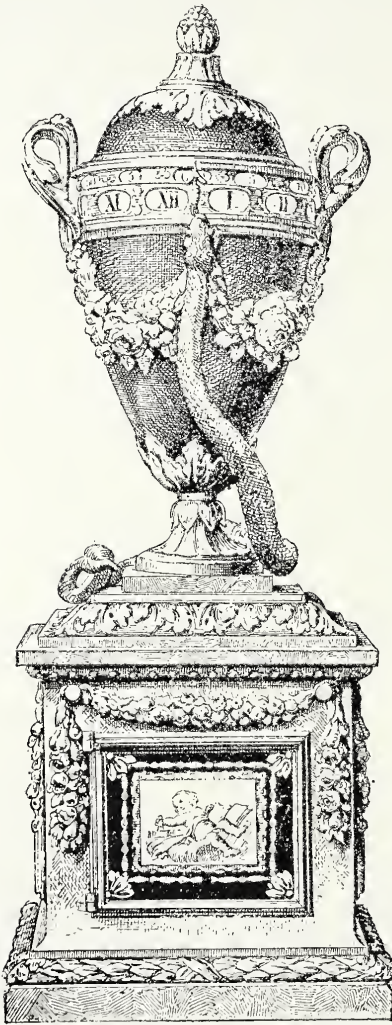


Plate II. Turning clock of Sèvres porcelain: period of Louis XVI.

this reason it is the best subject of study. We must admit, that after all, its universal renown is well merited, in spite of some weaknesses. In its existence of a century

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flowers distributed over the surface, light ribbons flying, or a border enhanced by touches of gold. The simplicity and taste are perfect; so perfect that to-day those models are still most often employed.

If studied technically, the designs of these pieces show so perfect a knowledge of composition that there seems to be no effort. Those delicate curves appear to have been made by a happy, spontaneous movement, unconscious of any end in view.

It is the distinctive character of all great periods of art, that their creations, far from being limited to the attempts of a few isolated investigators, are produced by the collaboration of a whole school. These artists employ the same motive over and over; always refining it and finally condensing it into its essential lines. This work which seems groping and arid for many of our contemporaries—whom the fever of individuality has driven to the *bizarre* in order to avoid repetition—has been the only productive method. We owe to it Greek art and the art of the Middle Ages, those two summits of the art of humanity. The announcement, which we have too often heard, of the necessity to create a modern art in two or three years seems ridiculous to those who have studied the evolution of artistic types and have seen a capital insensibly transformed during a period of six or eight hundred years in order to reach the Ionic of the Eretheion, or, the small modifications from church to church, which, after three centuries of continuous effort, developed into the completed cathedral of the thirteenth century.

Art never changes its course abruptly, except to the eye of the superficial observer. Its transformations are very slow in spite

of the caprices of fashion, which, in the last sixty or eighty years, has been able to travesty art, if not to change it.

Table-service was disguised in this way in the Napoleonic period. The expedition to Egypt, the interest in the explorations there made, caused the introduction of the geometrical forms of the lotus and the Sphinx. But we must not forget that the love for rectilinear forms marked the period



Sevres competition, 1881: centerpiece, height, one metre. First prize, M. Forgeron

of Louis XVI, although they soon became dry and lifeless; that the false Romanesque in vogue during the Revolution and Empire had prepared the way for the introduction of the Egyptian.

Objects begin to be covered with gold. There is no longer any play of fancy in the drawing; but sometimes a happy repetition of the decoration makes us indulgent to its super-abundance.

And for eighty years nothing new has



Designs for Sèvres vases, (porcelain), L. Carrière

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been created in this branch of ceramics. It is in the composition of vases that all effort has been absorbed. Thus, it is here that we must look for the dominating spirit.

Since 1890, the production of vases has become the aim of the successful artist at Sèvres. This has, at all times, been the chosen field, wherever the decorative arts have tried their own strength—tried, indeed, to rival the old masters. Their history is a faithful reflection of the artistic taste of a nation. In their forms, pure or mixed, plain or overcharged with ornament, centuries and races have written their ideals, aesthetic, military and commercial. The dance of the satyrs and of the antique flute-players encircle the marble of the Greek vases, leaving the form itself like the curve of a beautiful body. On them all antique life with its worship of the beautiful has drawn its harmonious, robust profile. The Middle Ages gave to sacred vases the type which they still keep, and the Italian Renaissance tried to return again to the love of form for its own sake, adding to it the imprint of the complex modern spirit.

The vases of the time of Louis XVI. naturally bear the marks of the new fortunes acquired during this period, which, through the Roman spirit, was so near the Revolution. But the personality of the eighteenth century is expressed in the incomparable distinction of the form and a judicious distribution of the decoration. Perhaps one could reproach the models of this period for being too often derived from architectural ornament; for being adaptable indifferently to every kind of material, without taking account of the delicacy of modeling to which porcelain is susceptible,

according to the fineness of the clay and the hardness of the enamel. But these defects are forgotten when one feels the charm of the objects. Their color is very pure: the backgrounds of turquoise, green, blue and pink are unrivaled. The medallions are decorated with genii and flowers, painted with a light and vital touch. We give two reproductions of these vases, one decorated with a profile of the King; the other used as a turning clock and set upon a pedestal.

During the Revolution capital for manufacturing purposes became scarce, and old models were employed; the only modifications introduced being the change of the royal emblems for those of the Republic.

The Empire gave a new impulse to the making of vases, fine examples of which were sent as presents to great personages. Their styles are inspired by the antique, and sometimes by the Egyptian; nevertheless, the design is always a personal creation, and never a mere copy. Vases of about six feet in height and of very difficult production are the aim of the manufactory. The somewhat dull color does not enhance the qualities of the material.

During the period of the Restoration, the decadence is accentuated. This fact is indicated by the numerous and intelligent copies from the antique. The romantic reaction in literature produces indeed a temporary infatuation for the Middle Ages, but the kindest action toward the Gothic of 1830, is to keep silence regarding it.

We witness the same tendencies under Louis Philippe. At this time, the painters to-day illustrious in landscape—Millet,



Designs for Sèvres vases (porcelain), L. Carrière

Corot, Rousseau, Daubigny and others—begin a return to Nature abandoned by the classicists. But half a century will elapse before we shall see this movement exerting an influence upon the decorative arts.

We will pass over the period of Napoleon III., during which the compositions were uninteresting. We come now to the period of our contemporaries.

In 1875 was founded the prize competition of Sèvres. Its results have been, as was natural, unequal, but they have given some very good models to manufacturers. We see an evolution: the compositions become more interesting, more personal, without, however, seeking motives of ornament in nature alone. The works of MM. Mayeux, Chéret and Sandier are chaste and charming in composition. It is impossible not to see in them very modern tendencies, in spite of the reproaches of the apostles of *L'Art Nouveau*. In their work, two architectural elements play an important part. This is a natural result, when we consider the education of the artists of whom we speak. But there is sufficient delicacy in their work and the classic reminiscences serve to give the severity necessary in larger pieces, or in pieces which must be an integral part of an architectural scheme.

It is to be regretted that Carrier-Belleuse, director of the department of art at this time, was deficient, because of a similar education. In spite of his talents as a sculptor, manifested in some interesting pieces, his lack of study of design proper, is only too apparent in all that is not statuary pure and simple.

The Manufactory, at about 1880,

reached a point where it could become very fruitful under intelligent direction. We have seen that it possessed elements able to produce pieces which might be called noble works of art. It would have sufficed to add to those elements another scale, more familiar and better adapted to the designs of small pieces of *bric-à-brac*, which grew more and more in favor.

Designers were not scarce, because the movement of the new spirit in decoration began to give most promising results. Owing to what influences and circumstances the impulse ceased there and why the mixture of those new elements was delayed, I know not. But in 1889, at the Paris Exposition, the manufacturers made a poor showing: the good works of which we have spoken not being in sufficient number to balance the poverty of the entire exhibit.

At this time, also, the supporters of *L'Art Nouveau* began to be clamorous. Rejecting all that was favorable to them, they easily demonstrate that vitality was outside of official art. Acute criticism of Sèvres arose, which reached the point of asking for the suppression of the manufactory. But fortunately, these radical demands were not granted. However, they produced a desirable effect, viz.: the organization of Sèvres was modified; its activity was enlarged; it tried to put itself in touch and on a level with the new taste which became dominant at this time. New designers were appointed; the old models were ignored; in a word, so much was accomplished that eleven years later, at the Paris exposition of 1900, the manufacturers gave unanimous praise to the old institution. In perfection of product, it could sustain every comparison. The elegance of the objects

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exhibited caused them to be all purchased by European museums of decorative art, especially by those of Austria, Germany and the northern countries in which the



Design for a vase (*grès*), L. Carrière

modern art movement is strongest. The public also evidenced great interest in them. In short, they obtained a signal success.

WE are now at the end of this brief historical review of the manufactory, by which we have tried to explain the character of its products from the point of view of composition. For to speak of the progress of the technique

in porcelain manufacture would require a special and very extended study. We refer the reader interested in this phase of the subject to special books, among which the treatise by M. Georges Vogt, for example, contains in elementary form all that is essential.

We have now to study more carefully the product of Sèvres during the last fifteen years.

As the finest utterances in an art discussion can never equal in value the reproductions of the works themselves, we give here some designs for Sèvres, made by a Parisian artist, M. Carrière. These designs here published for the first time—unfortunately without the charm of their color and the clever study of their relation of values, which photography always changes—will afford, nevertheless, the best explanation of the present tendencies in designs for porcelain. They do not represent the whole range of the production of Sèvres, but only the work of a single artist with his peculiar strength and his individual weaknesses. For, since the recent reorganization of the manufactory, in order to avoid the lack of originality resulting from the employment of resident designers, Sèvres now obtains its designs from a number of men, who keep their freedom and work for themselves in any direction they may choose.

M. Carrière, like many modern decorators, began his artistic career with the study of flowers and their conventionalization. There is a marked difference between M. Carrière and the men mentioned above, whose early training was purely architectural. From this difference arises what may be called the two modern schools whose

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foundations are, respectively, architecture and Nature.

M. Carrière first applied his study to decorative painting, to designs for fabrics, wall-papers, etc. He then produced decorative drawings for porcelain, on flat surfaces. In these different mediums of work the principles which he applied, and which are common to nearly all the artists of *L'Art Nouveau*, can be summed up as follows: The source of ornament is almost exclusively plants and their elements, only occasionally, animals and the human figure. Traditional forms inherited from the past are purposely discarded. The composition, above all things, seeks to adapt its processes to the material to be used and to the form of the surface which is to receive the ornament.

As can be seen in the reproductions, the humble plants of the forest and field, with their forms clearly and firmly defined, furnish, by far, the largest part of the inspiration. The attachment of the stems, the disposition of the leaves and flowers upon their stems give the most characteristic elements of the drawings. The elements of the flower, itself, its petals, pistils, stamens and seeds, will often give simpler motives of ornament which are well adapted to purposes of decoration.

These forms themselves are *stylisées* (conventionalized). People have often had difficulty in agreeing as to the meaning of this word. Hence the reader will pardon me, if I cite a passage from a book by Paul Sourian of the University of Nancy: "What is then, finally, this mysterious operation of which some decorators never speak without shaking the head with a profound air, as if it were their professional

secret in the great field of decorative art? It can be defined in a word: To conventionalize (*styliiser*) the form is to give to it linear beauty. The line, as we have seen, is only an artificial method of expression, a summary and practical means of cutting clearly the sky-line of the object. In realistic painting where the forms are sufficiently shown by the play of lights and shadows, the line disappears absolutely. In decoration, on the contrary, the artist takes pleasure in marking it strongly."

This conventionalization of form becomes for some artists an absolute geometrization. For others, it is simply an arrangement demanded by the composition: the natural forms being too complicated to be used directly in ornament. Between the two there is a wide margin. M. Carrière stands nearer to the geometrization than many other designers at Sévres. But with these conventionalized (*stylisées*) forms he produces the most ingenious effects: making them curve on the necks, and groove themselves in the bands, without distracting the eye from the general harmony, by the execution, more or less brilliant, of such and such parts.

This is one of the advantages of *stylisation*. Eighteenth century decorators were obliged to put their flowers only on certain parts of the composition, designated by conventional forms, as a frame, in order that the decoration might not destroy the general effect of the design. Otherwise they were forced to use their flowers in garlands or in other prescribed ways, so that they should not attract attention: while the decorator of to-day, with conventionalized (*stylisées*) flowers is able to produce all his ornament without the use of other elements,

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still giving to each part the exact value necessary.

LET us now examine in these drawings the qualities which are especially adapted to porcelain. We first notice the great importance given to the back-ground, which is white or but slightly tinted. The manufactory of Sévres is,



Design for a Sévres vase (porcelain), L. Carrière

indeed, proud—and with good reason—of the delicacy and whiteness of the products of its furnace. It is, therefore, desirable to preserve—without falling into poverty of invention—as much free space as possible in the composition, in order to display properly the beauty of the material. [It is well known that the statuettes in white

bisque are among the products which have contributed most largely to the renown of Sévres.]

The drawings also allow the delicate execution permitted by this material, to be plainly seen. The color is a little gray, a concession to the modern taste for soft shades: a taste rejecting the vibrating harmony of primary colors which gave joy to the people of former times. The color is, nevertheless, good in quality, especially if we take into account the relation and value of tones in juxtaposition.

There is little or no modeling. Modeling, in fact, is employed for the purpose of giving the impression of relief, and should be excluded from a decoration whose chief aim is to become as intimate as possible with a smooth surface, to be incorporated with it, and not to be interesting in and of itself.

This almost total disuse of modeling, in my opinion, is entirely justified, and in accord with tradition. It has been one of the greatest obstacles met by *L'Art Nouveau* in its conquest of the general public. This public which does not pretend to know archaeology; which, for several centuries, has seen ornament composed of motives which may be called artificial; which, *vice versa*, has seen the living motive, when it appeared, presented in a form so realistic that it could be recognized at the first glance: this public was and is still somewhat reluctant to accept this return to conventionalized (*stylisées*) forms without modeling, and has a tendency to judge them as simply imperfect.

The public will have some difficulty in breaking the habit of bestowing the highest praise on a work, because "it is so well done that it seems as if one might touch it."

STUDY OF SEVRES METHODS

THIS art, then, seems a little cold to the public. No one, however, can doubt its merits and its perfect adaptation to small objects. We have just seen that its chief source of inspiration is Nature; that the principles governing and guiding this inspiration are: the form of the object to be decorated, and the desire to make that form, already precious on account of its material, still more precious by the work added to it.

WE have still to consider the influence which came in with the birth of this art and the tendencies which it has shown. As we mentioned, incidentally, above, it is almost impossible to fix the origin of a given art, because, in reality, art which began with the first man, will end with the last one; passing during the interval through a series of transformations. To set bounds to one of these transformations is nearly as difficult as to say at what hour an individual passed from youth to maturity, and from maturity to old age. One can merely single out along the road certain facts characteristic of primary importance.

So, in the history of *L'Art Nouveau*, which I intend to sketch here, one can cite a book published in 1860, I believe, by Ruprich-Robert, on the use of the plant in architectural decoration. This book retires the birth of *L'Art Nouveau* farther back than its admitted limits, if limits there are.

I think that the fatigue of repeating out of place the classic motives was a large factor in this reaction. I say out of place, for the ancients took great care not to

repeat, for example, on the charming work of Pompeian silversmiths, the motives employed in monumental art.

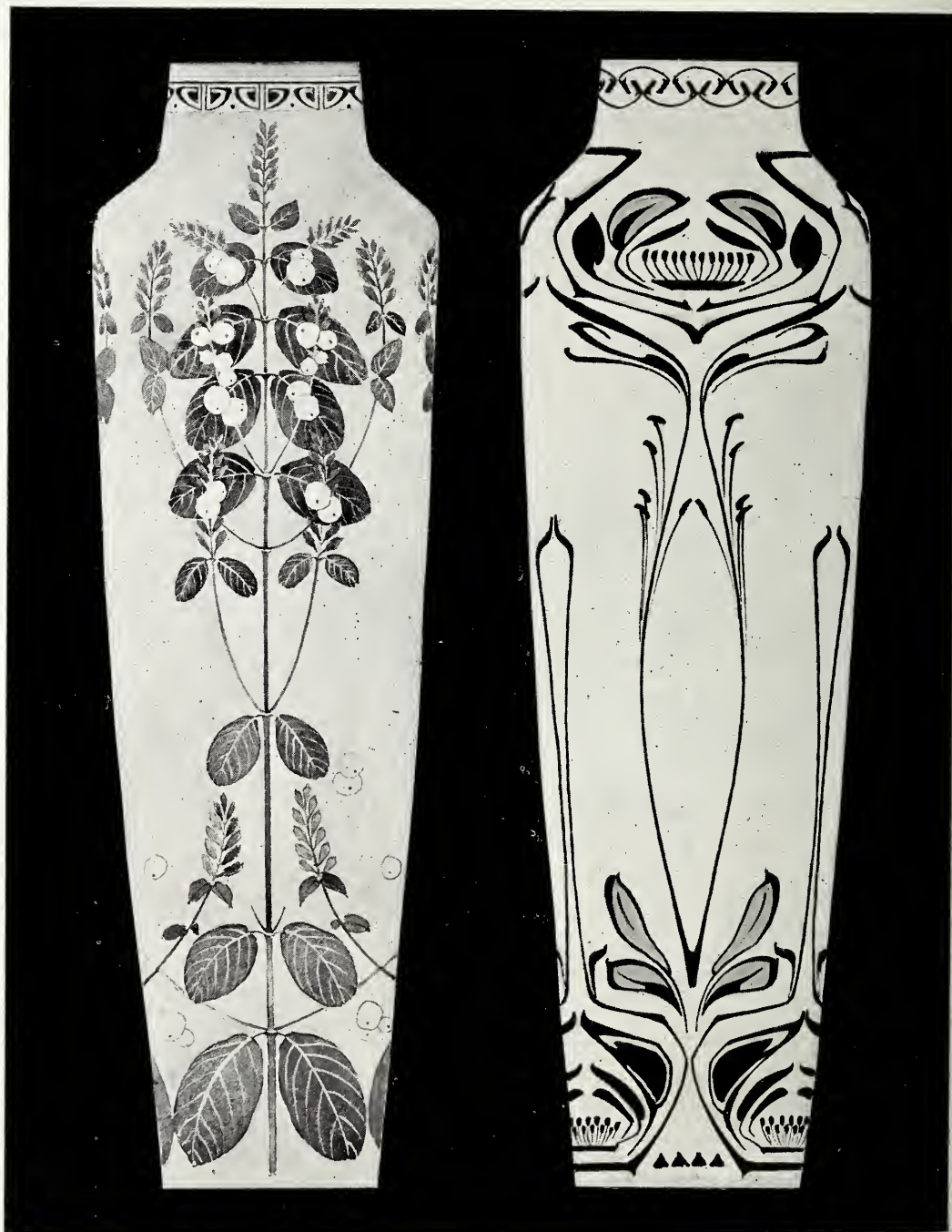
A more painstaking study of antique and of oriental art, made easier by the new processes in photography, had also its influence. Also the vogue of Japanese art must be given its due weight. I think that Japanese art had but feeble influence at first, especially, during the period in which *styli-Japon* or better geometrization, was excessive. But, little by little, the artist became tired of the linear contour: the flexibility of the Japanese flowers, their expression of character by a few essential lines, offered a fruitful field for study.

This enumeration of influences would be incomplete, if we omitted to mention the Arts and Crafts movement in England. This movement is certainly very different in idea from the impulses evidenced in the other European countries. It remained stationary after a very promising beginning. Nevertheless, its influence, up to the present, is still apparent in certain German and Viennese productions.

SEVRES is now completely under the influence of *L'Art Nouveau*, but an *Art Nouveau*, after all, which is very conservative. It is not embarrassed by the exaggerations of its beginnings and is perfectly adapted to the decoration of simple objects.

Is this way absolutely right, or, in other words, is it the only path? The relative successes of *L'Art Nouveau* in the designs for things connected with monumental art, seem to show that it is not the only way.

About the year 1875 we have seen mani-



Designs for Sèvres vases (porcelain), L. Carrière

STUDY OF SEVRES METHODS

fested another spirit which, for a time, seemed ready to take the lead. But people did not know how, or had not the will to encourage it. This spirit, since excluded from Sèvres, has, nevertheless, always remained alive outside. And without breaking with tradition, without also being fettered by it, it still produces works possibly more national than its competitor. This kind of work is, perhaps, inferior in the small objects for use in our houses: that is, they are less domestic. But domestic art is but one aspect of a great whole, and we have to satisfy all the various needs of life.

Would it not be desirable to see the two tendencies conducted simultaneously; gaining from their mutual contact? And instead of being irreconcilable enemies, become intimately united in a really complete art? This evolution would conform to the histories of all revolutions. And I hope to see it realized.

Always, in fact, revolutions, slowly prepared, explode; breaking every bond with the past, and then claiming for their profit unusual spontaneous generation. At such times, to have even a slight connection with the past is a crime. Little by little, people come to see that even though the new state of things is good, it has its own inconveniences. They long, also, for many things of the past. From this longing to taking them again, within certain limits, is but a step. In a word, after a few years, the new conditions have lost all their keen flavor; all that was useful in the old is again in place, and after the commotion things resume their peaceful course.

So, little would be necessary to bring about this union. The over-zealous de-

fenders of ancient art recognize that, even if—to quote a celebrated saying—“all has been said”—the manner of saying it differs from time to time, and that it is better for one to speak the language of his time, even inelegantly, than not to be understood. It is necessary for the eager supporters of modern art to be convinced that the men who preceded them—not being necessarily foolish because earlier than they—attained results which it is necessary to borrow, in order to go forward; and that the merit of a work does not consist in being new, but rather in being good and beautiful.

Is this union as distant as it seems to be? I, myself, have seen a number of pupils of the School of Fine Arts in Paris—a school considered by many as the citadel of the opposition—become later distinguished producers of modern art. And a still larger number, I have observed to be, at least, interested in it. I have seen, also, among the artists of repute in *L'Art Nouveau*, several revert to a study of the art of the seventeenth and eighteenth centuries, thus tying together again the broken traditions.

The truth arising from the facts presented here, in a manner too summary to show their complete significance, is, that every time a period tries to express itself in its own language (I will say its own design—no matter what the name of the ideas it defends, for the time will make them right), it attains an interesting and useful result which marks a step forward in the general history of human effort.

The only uninteresting periods are those in which, for one reason or another, the spirit of research stands still, resting contentedly on the past. Even though this past be most brilliant, to copy it is a con-

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fession of weakness. Such abdication of individual power can not be fruitful.

It is good, also, to note that in design the detail is of secondary importance, and that with purely Greek detail one can produce a work as little Greek as possible, and *vice versa*. I am well aware that this is not the common view of many art critics, who, unable to understand the significance of a whole scheme, are satisfied in labeling details. This is what the study of the product of Sèvres will have permitted us to see, as, in fact, every other branch of decorative art would have shown.

THE BEST FRUIT OF A GARDEN. BY ALICE M. RATHBONE

LONG and serious discourses upon happiness have ended without a word for the value of gardening as one of the very simplest means to that end. The truly wise, however, know full well this happy secret, and rejoice accordingly in the best of all the fruits of garden labor.

To Emerson's "Give me health and a day," let us add a little garden. "The pomp of emperors" is indeed "ridiculous" compared with the bliss that comes from "a few and cheap elements" within reach of almost all of us. One condition only is to be met, if we would grow this fruit called happiness to perfection, and pluck it with unmingled joy. It must flourish in a garden not too large to be under its fortunate owner's personal care. No factotum, be he never so well disposed really to help, should be allowed to invade the little garden after the turning of the earth is accom-

plished in the spring, lest opportunities for happiness escape us. The sowing of the seed, the tucking comfortably away of the wonderful bulbs in the fresh earth, the staking and training of plants, even the weeding of borders and the sweeping of walks, are all so many means of grace to the garden-lover.

Is a fit of the blues impending? Then sally forth well armed with trowel, rake, hoe—all the needful weapons—and the demons will fly before you, quite dismayed by the variety of fresh interests to be found even in a garden reduced to its simplest terms.

A neighbor, transplanted from her maiden home into new and somewhat uncongenial surroundings, found unfailing relief from homesickness, in her garden, through the summer, among her window-plants, in winter. Resolutely would she turn to Mother Earth for the comfort denied her elsewhere.

Equal to its efficacy as a mind cure, is its effect for good on physical ills. Yet gardening as a remedial proposition is, unfortunately, not half so popular among us as patent medicines.

"In half an hour," says Charles Dudley Warner in "My Summer in a Garden," "I can hoe myself right away from this world as we commonly see it, into a large place where there are no obstacles." That "large place" should be the inheritance of all who can compass the use of a bit of earth, and to this end a taste for gardening should be encouraged among children. Whoever succeeds in planting in a child's mind a love for "the green things growing," deep enough to reach a willingness to work for

THE BEST FRUIT OF A GARDEN

them, makes for the greater happiness of one life throughout all its stages.

Gifts of seeds, roots and tools will help the little Adams and the Eves to realize the delights of a Paradise which may lie, perchance, in some neglected corner of the back yard, and as the little folk cultivate, at the same time, their gardens and their tastes, they are providing themselves with a pleasant resource for their declining years. Lady Mary Wortley Montague tells us "Gardening is certainly the next amusement to reading, and as my sight will now permit me little of that, I am glad to form a taste that can give me so much employment, and be the plaything of my age, now that my pen and needle are almost useless to me."

In a garden, if anywhere, "the little arts of happiness" do certainly abound. As one goes out of a morning, the opening of a long-watched-for blossom may change the aspect of a whole day, and it is precisely this simple, natural coming of the garden pleasures that makes them never-ending, while the happy garden hours last. Nowhere, however, does staid old Father Time allow himself to take on such flighty ways as in a garden—the pleasant hours are gone before one knows—and this trick of his is the nearest approach to a flaw in the joy of the summer-time.

Our good old Henry—factotum, philosopher and friend in one—summed up this question of the best fruit of a garden in his own wise way: "You don't want a garden too large," said he, "just large enough to make you happy. It'll do that. I've tried

it many a time. *It makes you feel good when you feel bad.*"

"Who loves his garden, still keeps his Eden."

THE ROOF-TREE

THERE are classes of men to whom nothing is lacking of what goes to make up the external trappings of a residence. Civilization has heaped their hands with treasure, given them comfort, room, peace, everything necessary to the setting up of this material home. But they possess it only to desert it. Parents and children go each his own way, and the family dissolves.

Elsewhere the contrary happens. I know a bridge in Paris where every day you may find a woman selling soup at two sous a plate. Her stand consists of three or four planks and an umbrella-like awning, and it would be hard to imagine a less convenient place for a family reunion. No matter! Under this precarious shelter, open to all the winds of heaven, there gather every evening, round a smoky torch, all the children, some of them studying their lessons, and the father, resting after the toil of the day. These people have the spirit of family, and that is the essential thing. This spirit it is that must be saved, nourished, strengthened; and it is tenacious, strikes root in the most ungrateful soil.

—Charles Wagner, in "*By the Fireside*"

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NATURE AND ART IN CALIFORNIA. BY GUSTAV STICKLEY

IT IS a threadbare truth that advantages enjoyed without price or effort are unappreciated. Yet when this truth is forced upon us in some specific case which interests us, it becomes once again fresh and new. Thus it appeared to me, as I observed the domestic architecture at many points of the California coast. In order to assure fitness and beauty in their works, it would seem as if, in this region, the builders of dwellings had but to follow the sure, clear indications given by Nature. The climate invites to out-of-door life. The vegetation is magnificent and rare. The atmospheric effects are too

beautiful to be wasted. These facts alone should suffice to determine the style of California dwellings, as they have already done in several countries of similar situation. But in the majority and the more important of the instances which I noted, the architects had followed precedents established in other parts of the country; neglecting the regional and local traditions which would have assured them brilliant successes, since history, art and fitness would have concurred in the result. I was especially impressed with what appeared to me a misuse of the Colonial style, which upon the Atlantic seaboard possesses every feature of appropriateness. The severity of "the rock-bound coast" of New England comports admirably the purity of the Col-



A colonnade of palms: garden of Mr. Charles Frederic Eaton, Montecito, near Santa Barbara, California



The house-boat on the reservoir

onial line, to which the chaste ornament lends a grace comparable alone to a smile worn by a face of strict classic type. We remember with extreme pleasure the old mansions of Portsmouth, New Hampshire, with their simple plan which, like that of a Greek temple, can be included in a single glance; with their columns and fan-lights, their oval gable-windows and their finely paneled entrance doors. These houses thoroughly gratify the sight. They are as much a part of the place as the old trees which line the shady walks of the town, and the hand which should be raised to destroy them would be as ruthless and guilty as

that one which should strike at the heart of the elms. They are landmarks and memorials. So, also, in Cambridge, Massachusetts, the colonial yellow gives point and accent wherever it occurs, whether in the superb old Craigie House, which mingles the memories of Washington and Longfellow, or yet in the humbler dwellings where it becomes, as it were, a patent of nobility.

But in California, where English traditions are wanting, the Colonial style is false as a matter of art. It is also false in principle, since it is there illy adapted to the conditions of climate and scenery. In-

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stead, the street-wall pierced with comparatively few windows; the general *introspective* character of the house, if such I may be permitted to call it; the inner court with its fountains and plants, with its covered and continuous balcony projecting from each successive story: these are ways of building suggested by regional conditions and, at the same time, altogether within the

variation of the Colonial style really appropriate to the Pacific coast is the Spanish, occasionally found in New Orleans, a successful modern application of which I remember in the Pottery School of Newcomb College in that city.

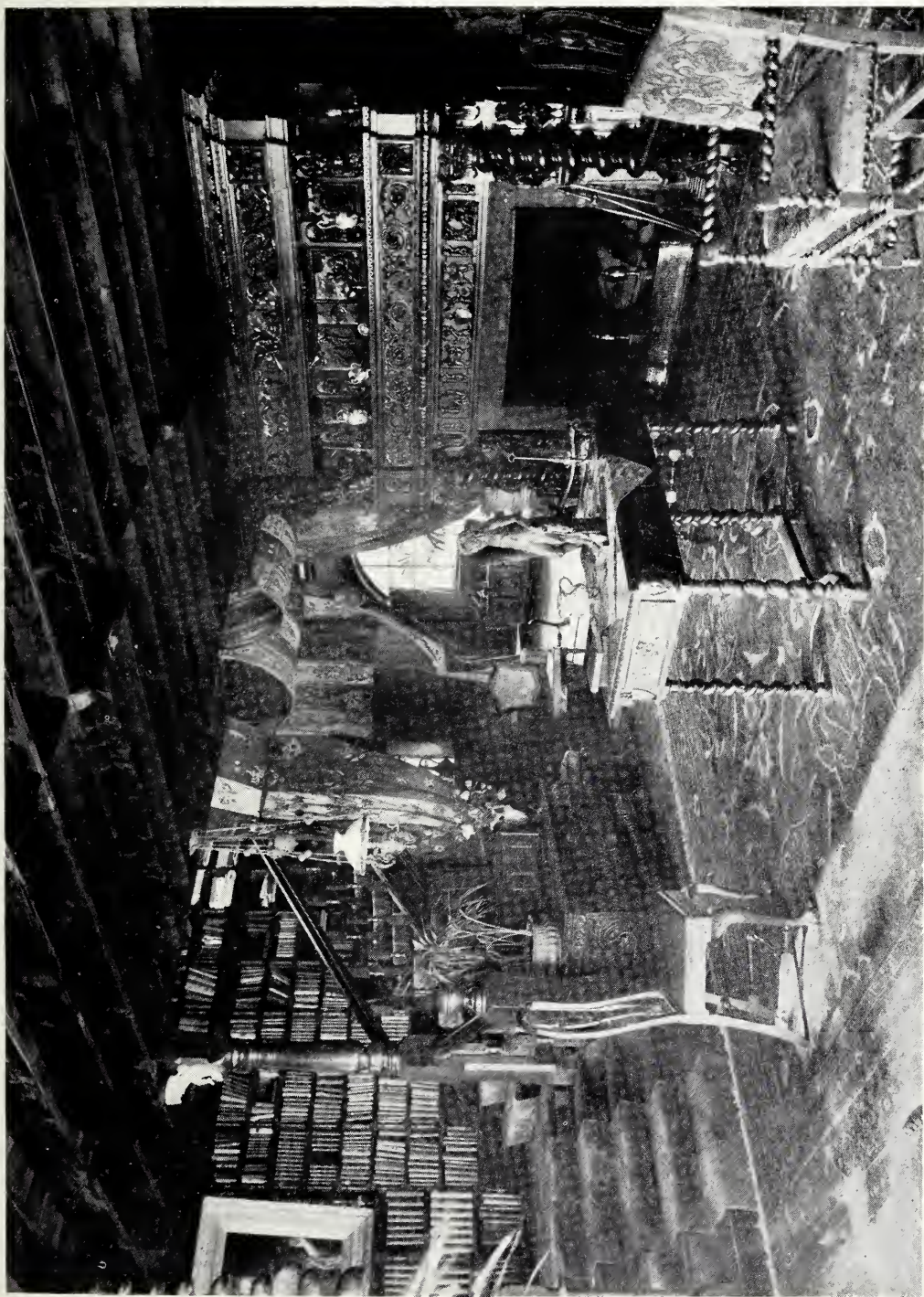
This failure to emphasize, or even to accept the rich existing advantages of climate, scenery and tradition, I observed in



A Montecito jungle

traditions of the country. The Franciscans of the Missions, following certain architectural principles practised in Spain, produced among the Sierras of California buildings whose structural lines harmonized with the landscape, and the interior arrangement of which, as far as the materials at hand allowed, gave the maximum of comfort to their inmates. The only

Pasadena, Los Angeles and their environs. My surprise and pleasure, which would, in any case, have been great, were consequently much increased when I reached the home of Mr. Charles Frederic Eaton, in the suburbs of Santa Barbara: a spot where the intentions of Nature, instead of being thwarted, have been studied and developed with most gratifying results.



The library on the staircase; residence of Mr. Charles Frederic Eaton, Montecito, California



A beamed and transomed ceiling: residence of Mr. Eaton

This villa-residence is situated at Montecito, a settlement lying along a scenic drive among the foot hills of the Sierra Santa Inés. It is a locality of many trees, accented, as its Spanish name implies, by little elevations, and reaching down to the yellow beach of the Pacific. In the spring-time, having been watered by the winter rains, it becomes a labyrinth of natural growth and a fascinating, bewildering scene of color. This picture—with its great spots of brilliant red and yellow, each supported by modified tones of the same color, with superb greens, dark chocolate shades and creamy whites winding through the landscape—seems one which might have recurred again and again to the imagination of Titian, as he fixed upon

his canvases his intricate orchestrations of color.

At Montecito, the golden brown of the live oak forms a charming background for the red clusters of the pepper trees. The yellow notes proceed from the oranges, lemons and the acacia blossoms, contrasted with which we find the soft lilac of the *Ceanothus*. The cream-tints are added by masses of eucalyptus flowers, and the varied greens by the foliage of the trees already mentioned, together with that of the olives, and of innumerable shrubs mingled with lush grasses like the alfalfa, or luzerne grass.

Away from the picture, the eye travels southward to the sea, pearly-faced and glistening in the sun, and still onward to the Channel Islands,—Santa Cruz, Santa

Rosa, Anacopa, San Miguel—lying at a distance of twenty miles from the shore. To the northward, the Sierra justifies the Spanish meaning of its name, as it projects against the intense cobalt of the sky its sharply pointed steel blue peaks, bare of all vegetation.

This was the splendid panorama which unrolled before me as I stood in the garden of Mr. Eaton, whose work as architect and landscape gardener differs so radically, as I have before indicated, from that of the majority of his competitors of the region. The history of his efforts, taken with the results which he has attained, is of great interest as showing that success in matters of art is never a chance occurrence; that it is only attained by preparation, experiment, and knowledge; that it comes not from an inspiration of genius, but rather by cunning and patient labor.

Mr. Eaton was born in New England, which, in spite of its sterility as compared with other regions, has produced more horticulturists, landscape gardeners, and impassioned lovers of Nature than all other sections combined. From early times, horticultural societies have labored with such enthusiasm and success that many of those benefited by their work, appear, like Solomon, to know every plant from "the cedar of Lebanon to the hyssop on the wall." Such as these have long constituted a critical public capable of appreciating the deep students or the distinguished artists who have occasionally arisen in men like Asa Gray, Charles Downing, Frederick Law Olmsted, Charles Eliot and Charles S. Sargent.

To the artist-type Mr. Eaton belongs; possessing at the same time much scientific

knowledge of the subjects which so interest him. These subjects he has studied since his early childhood; his father having been a horticulturist, and his mother a woman of much cultivation. Becoming the owner of a garden in his twelfth year, he developed his skill by constantly rearranging it according to original designs. This exercise so early begun, proved an excellent preparation for his later studies, pursued during his extensive travels in Europe, particularly in France and Italy: there, along the Riviera, among the Italian lakes, and farther south in the peninsula, where the villas



Lamp in metal and shell by Mrs. Burton

of the Renaissance period retain in their formal gardens much of their old-time magnificence.

Among these places, the education of the American student was completed; since the soundness of the principles there generally

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prevailing, the economic use of means, the symmetry and brilliancy obtained, could not but have a salutary effect upon his mind. He rapidly advanced beyond the period of the learner, putting into practice his acquirements with self-reliance and originality. He revolted against the formality, the severe training and repression

Renaissance theory of over-training and over-elaboration.

From Nice he removed to Montecito, California, where he purchased an area of several hundred acres among the foothills, which, for a period of nearly twenty years, he has embellished in accordance with his individual theories, or—to speak more ac-



In Mr. Eaton's workshop at Montecito

of Nature which constitute the first principles of the French and Italian systems of landscape gardening. He felt that the modern system of education could be applied to the plant as well as to the child. Enthusiastic with this theory of development and again the owner of a garden—this time situated in Nice—he set to work to practise his theory of development, as against the

curately—which he has allowed to beautify itself. With the passage of years he has become more and more the advocate of the simple, as he has remained constantly in the presence of Nature, without subjecting himself to the influence of men and books. He has developed his theories progressively and has suffered no reversions, so that his ideas of twenty years since appear



In the studio of Mrs. Burton

to him as extremes of conventionality. His development as a landscape gardener he detailed to me, as he led me through his estate; describing his experiments and the means by which he had attained his successful results; explaining also with the appreciation acquired by long familiarity what elements gave the peculiar beauty to the brilliant scene before us.

"When I began my work here at Montecito," he said to me, "I arranged my lawn with geometrical flower-beds, and soon I had an Italian garden. I saw my error quickly. My effects were too formal and artificial. I was misapprehending Nature, repressing her and following the example of those whom I had sharply criticised. As a measure of reform I removed the beds; resolving for the future to control Nature, but never to resist her. From this resolution I have never since swerved. The present beauty of the estate results from the fact that it has never been subjected to the tortures of a professional gardener's methods."

The lawn at Montecito, as at present arranged, receives great effect from what may be called a colonnade of palms. These trees are five in number, tall of their species, and well matched. Beautiful in themselves, with their slender trunks and graceful crowns, they are further most interesting by reason of their associations and the architectural suggestions which they afford. Near them stands a specimen of the rare lemon-scented eucalyptus, which is a fitting contrast and companion to the palms. This singular tree is as straight as a mast, and fully sixty feet in height, with its trunk bare of branch or leaf up to within fifteen feet of its summit; at which distance small

branches or twigs begin to be put forth, following in close succession and forming a heavy crown of verdure. The tree is at home in the densely wooded, crowded, but "shadeless forests" of Australia, where the marked absence of lower branches is a wise provision of Nature; since the sunlight may shine through the small leafy twigs at the top and thus promote growth. Persisting in its original habits, although, in its new surroundings, it has no need for economizing space, it awakens a singular interest in the spectator for whom it acquires a personality, as he begins to speculate upon that much vexed question of heredity and environment.

The eucalyptus, as here employed, does not appear in its quality of "foreign missionary," as an absorber of miasma, a healer of disease. It is used purely as an agent of decoration, to break the monotony of view, which, according to Mr. Eaton, is the greatest evil threatening the landscape gardener. "There must not," he commented, "be too much sky, or too much ocean—too much, for that matter—of any one element. In this scene, the tree trunks with here and there a bushy or a leafy tree break up the sea-view, while the eucalyptus, stately and singularly tufted, does the same for the sky-view. Indeed, I call it my *sky-tree*," he concluded, as he indicated several other specimens of the same species, rearing their tall figures at different points of the estate, and in each instance adding accent and interest to the locality.

The analysis of the view thus begun, became more and more attractive as my guide continued his comments. Lingering upon the lawn, like a painter anxious to seize an elusive, evanescent effect, he ob-

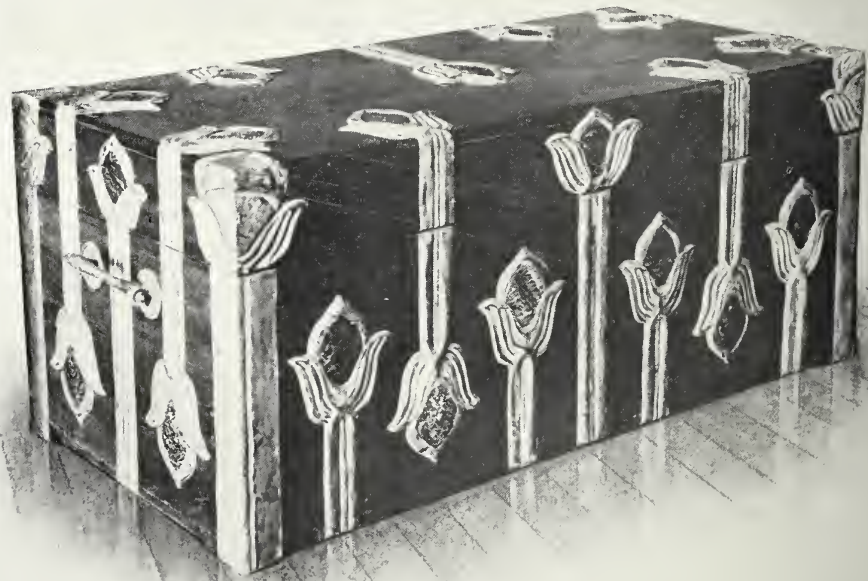


In the studio of Mrs. Burton

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served: "There is a color quality in a California landscape which occurs nowhere else in the world. At least, in no country with which I am familiar. I mean that rich, golden bronze. Turn whatever way you will, it presents itself to the eye! In the live oak, it is the predominating tone, and when the tar-weeds fade and die, they give the same character to the entire 'floor' of the valleys in which they grow. From this

My guide then pointed to the south, where lay a scene, beautiful and brilliant, resembling and rivaling the world-famous one at Sorrento. Through the tree trunks and across the shaded, rich green, gentle declivities of the foot hills, the eye was slowly led to the ocean line, at which each curve and point became clearly outlined. Thrust out into the Pacific lay the rocky ledge, upon which the railway has cut its



Camphor-wood chest, with ornament in brass and shell: executed by Mrs. Burton

rich, sonorous background the oranges and lemons obtain greater fullness of color, as do also the great yellow masses of mustard, jasmine, sun-flower, golden rod and California poppies, those 'cups of gold' which so delighted the Spaniards. Indeed, California is the Golden State, and far more truly so, when no reference is made to her mineral wealth."

way to Ventura and more distant points. Beyond, lay the infinite blue of the ocean, toned here and there to a golden brown by floating beds of kelp and other *algae*; while towering over all, into the bright transparent atmosphere, rose the Rincón mountain, itself projected against the background of the softly indistinct Sierra Santa Mónica, fifty miles away.



Products of the garden, chase and sea; leather screen; side panels after design of a French artist; central panel designed, and the whole executed by Mrs. Burton

After the manner of those truly devoted to a profession, Mr. Eaton returned again and again to his theories of arboriculture and landscape gardening, always emphasizing his principle of "Nature under control." Possessed of a Virgilian love of

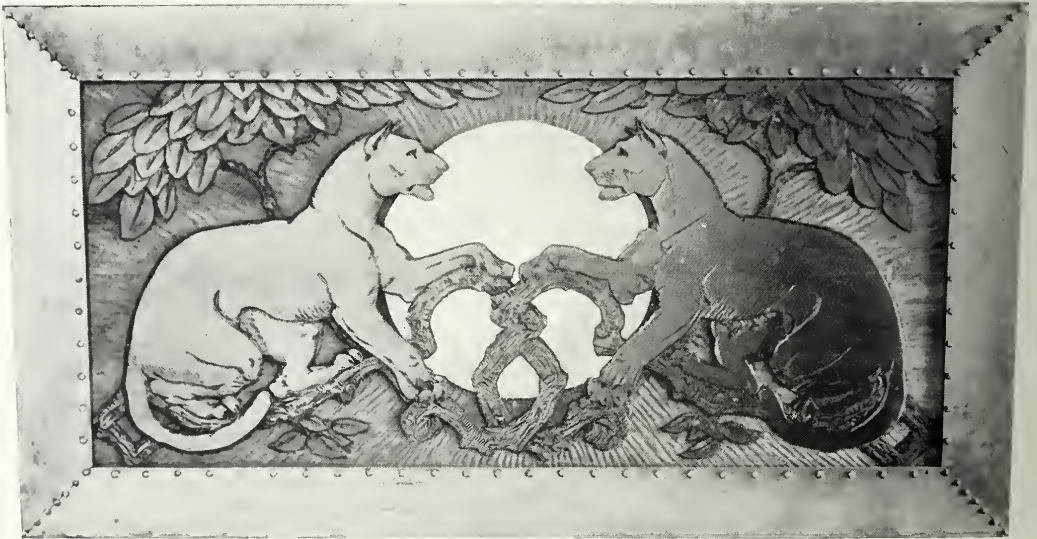
husbandry, he is versed in methods of trimming and training which he has evolved somewhat from tradition, but much more largely from sympathetic observation of plant life. Taking the live oak as an example, he said:

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"You will have noticed that this is generally a well-clothed tree; the lower limbs and leafage forming a circular mass, even and regular, six or seven feet above the ground and parallel with it. In many places, this regularity becomes monotonous, and must be changed, in order to give the tree what I may call personality. Such effect can be secured only by accentuating the limb system as the most attractive and imposing feature of the species. There-

Now, also, examine that long stretch of live oaks! That is my cathedral view! Nothing is wanting: the columns, the collar beams, the vaults! I learn to build from them. Still in spite of my intense love for them, I can sacrifice them readily when monotony of effect threatens me, or when they obstruct the vision. I do not yield to sentiment."

Having thus approached the question of effect and symmetry, Mr. Eaton continued:



Leather panel by Mrs. Burton

fore, I cut away everything except the leader at the end of all the lower limbs. I leave nothing that hangs down: no opportunity for masking foliage. This leader then induces the limbs to grow outward and upward, so that the branch system remains sharply revealed. And yet there are plenty of leaves higher up to play and glisten in the sunlight! On that tree alone (indicating a venerable growth) I have spent long thought and two days of actual work. But see, the old monarch is grateful to me!

"My method is to unite the plan with the labor. It is impossible for the landscape gardener to work intelligently in an office. He should not be concerned with draughtsmanship, with the accurate design of flower beds. He has to deal with life itself. He should keep in constant communication with it. As an example, let us take the problem which I have here treated! It was one of superposed parallel lines. Down yonder is the shore line of the Pacific. Beyond is a twenty mile reach of ocean. Still

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more distant the long horizon line of the island of Santa Cruz. Over all, the superb California sky. We have then four distinct parallels which, if unbroken, would, in the end, fatigue the eye and irritate the brain. To destroy that monotony, or rather to transform it into pleasing diversity, I planted 'sky-trees,' palms, auracantias, cypresses and oranges, just as the leader of an orchestra arranges his instruments, so that the strings, the wood-winds and the

one finds the condition of the plants in botanical gardens.

The variety of the palms alone was such as to cause surprise. Among them I noted the plumed palms with their delicate feathery fronds; specimens with leaves bent backward, or inclining peculiarly from their edges; finally a variant of the more familiar date palm with its widely extended, attractive semi-tropical leaves. Beside, there were numbers of bamboo and camphor



Leather panel by Mrs. Burton

brasses may best contribute to the general complex effect."

From this observation upon complexity I was led to note more carefully than I had before done, the multitude of rare plants by which I was surrounded. To enumerate them would be to offer a dry list of scientific names, but to see them was a delight which comes rarely in a life time. Each tree or shrub stood growing as if for its own delight, wearing no appearance of an exile, or of being coaxed into bloom, as

trees; a variety of the eucalyptus which distributes its own seeds; the *Buddleia Madagascarensis*, a large leafed plant of striking beauty; an Abyssinian banana and a Chinese paper plant; a group of flame-trees; an alligator pear, a cinnamon and a candlenut tree, the latter from Guatemala; the wild bay in abundance, and the Monterey pine which Mr. Eaton preferably joins with the eucalyptus, as offering with that tree an admirable contrast.

Having thus realized the great number



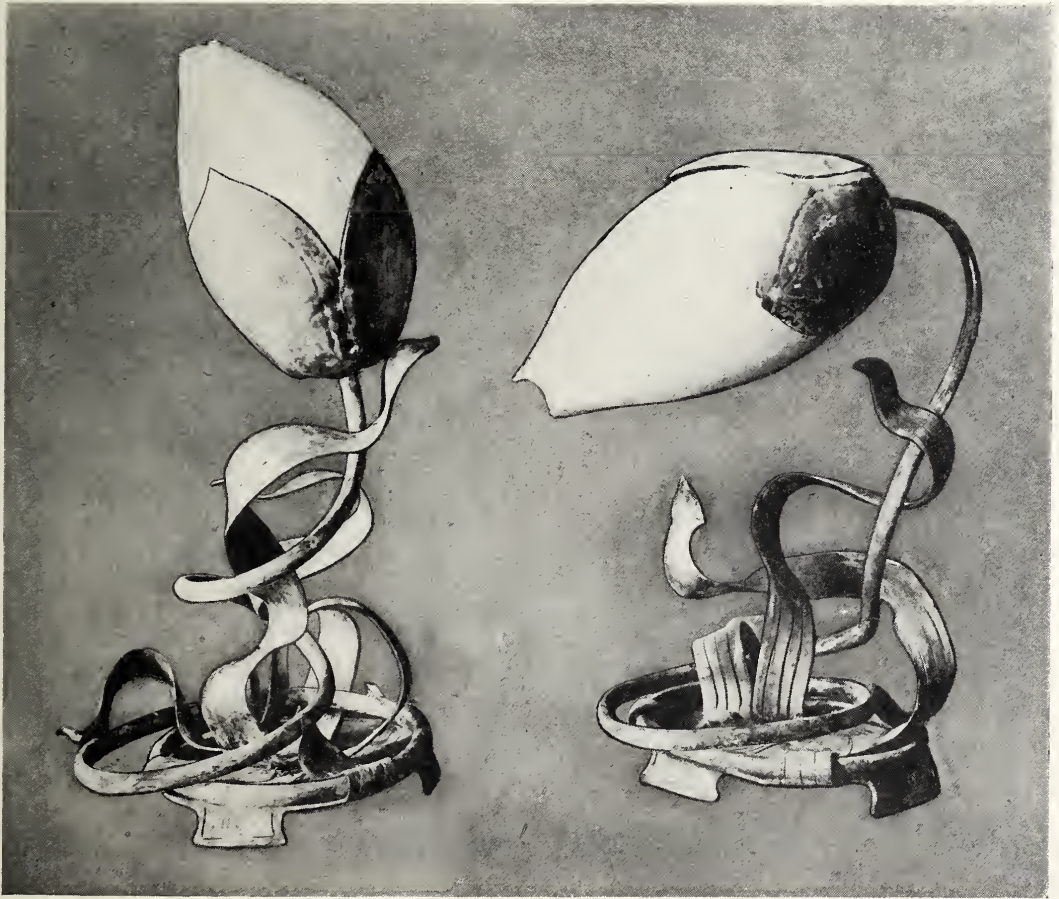
Leather screen by Mrs. Burton

NATURE AND ART

of strange species here represented—enough to have served as the original of the collection described in Hawthorne's tale of "Rappaccini's Garden"—I came also to realize the care and expense attendant upon their selection. Out of my surprise grew a question to which Mr. Eaton replied with

could in no wise lessen my admiration for the methods of tending and treating them here displayed.

As I was especially impressed by the play of light and shadow in the densely-planted grove, I asked the secret of this successful result. My guide replied that



Lamps in metal and shell by Mrs. Burton

the information that his estate was formerly the place of experiment for the Southern California Acclimatization Society, of which himself and Dr. Franceschi were the founders. This fact then accounted in part for the presence of the plants, but it

it lay in the rule observed in planting the trees and shrubbery which composed it. He explained:

"When the sun shines upon that grove in the morning, one gets the rich beauty of the leaves and flowers. In order to

THE CRAFTSMAN

enjoy the sun's rays among the trees, one must not look directly toward them, but, instead, at the objects upon which they fall. For this play the palms, eucalyptus trees, cosmos, laurel and live oaks, with their varied foliage, offer fine opportunity. As the wind moves them, how they glint and

tained in artificially lighting a room. Beauty is never secured when one looks directly at the electric light. The lamps should be so turned that their direct rays strike the ceiling only. Then the softened, reflected light reveals and creates beauty everywhere."

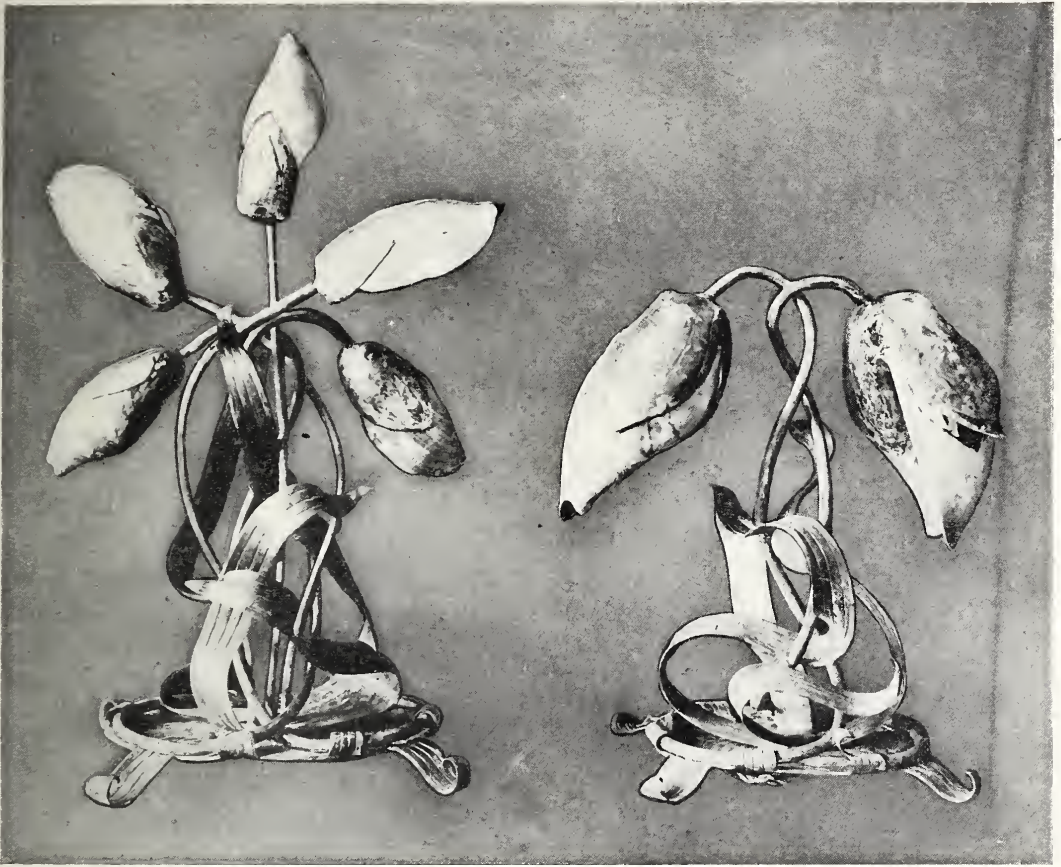
From the observation of the plants, I was led naturally to examine one of their sources of nourishment: the water-supply, which in California, is a question of even greater importance than elsewhere. To this portion of his work my guide came well prepared by his studies of gardens in Italy, where no drop is wasted and small volumes or cascades are used with spectacular effect. In order to secure a supply adequate to his requirements, Mr. Eaton deeded to the town of Montecito a certain water-tunnel from which he obtained the first right to a flow of twenty thousand gallons the day. He then constructed a channel to receive the supply into his estate,—so defining the course of the water-way as to give it the appearance of a natural stream which hurries and stops, which rushes over



Brass sconce by Mrs. Burton

color! The fact involved in this phenomena must be considered in all landscape gardening. Therefore, as here we never desire to look westward, I planned my grove to have its forest effect in that direction and opened its view to the east. I may add that the same principle should be main-

stones in tiny cascades, only a moment later to expand into lakes and pools, as if with every step it changed its purpose. To form this channel, the bed was cut and thoroughly cemented, after which boulders were tumbled into it at selected points; the stones firmly fixing themselves in the paste



Lamps in metal and shell by Mrs. Burton

as they fell. Early each morning, the artificial water supply is started upon its course from an upper reservoir, whence all day it "sings a quiet tune," on its passage to the large cemented reservoir which serves as a lake; thence it falls to accomplish its final work of irrigating the orchard below. The little lake is most attractive with its house-boat, and its surface starred by clusters of the splendid African lily which there blooms seven months of the year. At one side, also, there is a mass of the tufted papyrus of the Nile, and near it large bouquet-like groups of calla-lilies.

The presence of water is further secured

in small quantities at various points of the estate, by devices such as sprinklers connected with faucets, placed high up among the trees; so that the feathered friends of Saint Francis regard Mr. Eaton as a rain-maker, and, judging by their songs of praise, we may believe them to be as grateful to him as they are represented in picture and legend to have been to him of Assisi.

But this paradise is detaining me with its memories even as it did with its exquisite realities. Work is the natural sequence of the Garden of Eden. Expelled therefrom, "Adam delved and Eve span." I must

THE CRAFTSMAN

hasten onward to describe the handiwork of the craftsmen who created this place of enchantment.

IT is seldom that a person artistically gifted, evidences his abilities in a single form. This is especially true of those endowed with the capability to conceive, plan and construct; those in whom the reasoning faculties exceed the emotional power. What is judged to be versatility in such individuals is but the exercise in many forms of one talent. Thus I found my host and guide at Montecito to be equally a landscape gardener, an architect, and a craftsman producing peculiar objects of household decoration.

A small structure used by him as his workshops up to the still recent time, when he established new ones at Santa Barbara, attracted me by a quality which, at first indefinable, I afterward knew to be a perfect fitness to the landscape. It was built from local materials by Mr. Eaton himself, aided by one Mexican man-of-all-work; these limitations contributing to good results, instead of preventing them. The gray-brown stone combined with a wood harmonizing with it, the floor-beams of the second story projecting over the first, the low-pitched roof with deeply overhanging eaves, unite in a whole so satisfying that one does not question whether the effect is due to form or to color. The roof, like that of the residence at Montecito, expresses the builder's idea regarding this prominent feature, which in his belief, should be flat in a mountainous country, as exemplified in the Swiss chalet, and pointed with sharp incline, only in regions lying low and

level, like sections of France, the Netherlands and England, which so admirably comport the Gothic.

Judging by both his comments and his work, I recognized in Mr. Eaton, as a craftsman, the same originality which characterizes him as a landscape gardener. But I shall not here speak of the objects produced in his shop—his use of the native shells in screens and lamps—which have acquired for him a wide reputation. I shall rather devote my remaining space to do what slight justice I may to the beautiful work of his daughter, Mrs. Burton.

The illustrations which I have here introduced of these charming things fail significantly to show the beauty of the originals, because they are wanting in color. But the line remains to reveal the hand of the master-craftsman.

Mrs. Burton's treatment of leather is unique; since she employs it as a painter uses his pigments: that is, in masses, to represent features of landscapes, parts of the body and drapery. Indeed, she may be called a mural painter in leather. Possessed of the sense of her art to a high degree, she never confounds the decorative with the pictorial, and to attain her effects she reaches out for material in all legitimate directions.

Like her father, she is also a metal worker, using bronze in a gamut of greens and yellows, in combination with the abalone, melon, and Philippine shells, to produce lamps and sconces in floral forms. In these the exquisite choice of the shells, the intelligent use of the *patina*—or iridescent coating of the metal, such as would result from inhumation—as well as the studies of line offered by the design awaken the ad-

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miration of one who carefully examines them even to the point of surprise.

Among the pieces most interesting to me was a camphor-wood chest, the material of which after having been stained green,

had received a high French polish; the whole process producing a beautiful brownish tone, recalling the California landscape.

But in the leather screens the artist is seen at her best. Here the material em-



"The Redwood Forest"; leather screen by Mrs. Burton

ployed is white ooze, decorated in water color and by burning, for the attainment of a mottled effect of singular beauty. The leather is colored as desired, cut, and "applied" by sewing. Layers of this material are thus couched, one on the other, until they oftentimes reach twelve in number; certain parts of the edges being left exposed, if necessary to the desired effect, and other cunning devices used to secure contrast, which is the decorator's substitute for perspective.

Most successful of all, perhaps, was a screen showing as its subject a redwood forest, conceived in the spirit and—I had almost said—with the mastery of Puvis de Chavannes. The materials used were, beside the wood, leathers of various admirable tones and the Philippine window shell, which gives an opalescent effect softer than that of jeweled glass. The wood was carved into the semblance of tree-trunks, burned and stained; so reproducing the appearance of the bark by broad and general suggestions in which there was no touch of the feminine or the trivial; while the soft lights and tints of the sky were rendered in leather and pigments.

Before this exquisite work of art I lingered long and in deep thought. It was a small object made by the human hand, and I was fresh from the contemplation of the mighty, overpowering works of Nature. Yet for that reason the picture did not condense into insignificance. The mission of art is to represent, not feebly to imitate. And the idea of a great forest was here visibly represented to me, without confusing details and in strong, sensuous terms. The picture made a fitting climax to one stage of my California journey.

THE ROOF-TREE

BUT let us get back to reality. Let us not give ourselves over to discouragement or regret, but face the actual situation and try to make the best of it. What can be done to give a more permanent exterior setting to family life, to atone for the absence of a stable roof-tree?

First, we must aim for a minimum of change, become less and less birds of passage, not leaving for trivial reasons a dwelling which has become a part of our life, and to which the first impressions of our children are perhaps attached. It is not a matter of indifference whether or no a man be faithful to his dwelling. There are two divorces that are doing our society to death: man's divorce from the soil and his divorce from the home. But if imperious reasons condemn us to "move" in spite of ourselves, in default of a house, in default of an apartment, let us cling to our furniture. Let us preserve with care everything that could perpetuate a tradition or preserve a memory. Let us not disdain an arm-chair we have always seen about, a table beside which we grew up; such things, however simple, have for us and for our children a spiritual worth that is incalculable. Some old bit, without significance to profane eyes, is equivalent to a title of nobility; to take it to the bric-à-brac dealer dishonors us. The more life buffets us, casts us out upon the world, the more need for holding fast to these tokens, which are so many planks of safety on the flood. And yet we must not be materialistic; in spite of its capital importance, it is not after all the house that makes the home.

—Charles Wagner, in "*By the Fireside*"

THE INDIAN WOMAN AS A CRAFTSMAN. BY CONSTANCE GODDARD DU BOIS

SINCE their contact with civilization has deprived the Indians of almost all their native industries by destroying the balance of primitive economics, and robbing them equally of materials and opportunities for work, the introduction of the white man's industrial arts has been tried of late as a means of salvation for the remnants of a perishing race. In some instances it has accomplished its purpose.

The destitute Mission Indians, robbed of their lands, and deprived of all the advantages gained by industrial education in the Spanish Mission communities, now live in desert canyons, or on stony mountain sides, where agriculture is almost forbidden by the nature of the soil; while the white man has seized and occupied all the fertile valleys, once the site of Indian villages, and still acts as a relentless aggressor, turning his cattle and swine to fatten on the pitiable patches of corn, or beans, which, with Chinese-like industry, the Indian coaxes to grow in the most sterile places.

Under these circumstances, the white man's industry, however exotic or inappropriate in theory, becomes a means of salvation both to life and character, and a whole community in the mountains of San Diego County, California, has been uplifted by the introduction of lace-making for the Indian women, by Mrs. Sophie R. Miller, under the auspices of the Episcopal Church Missions.

The fabrics wrought by the bronze work-women are the marvel of their white-skinned

sisters who purchase them, and who never fail to remark: "It is astonishing that Indians should be able to do this sort of work."

This surprise at the fine craftsmanship possessed by primitive workers is only one of many misconceptions concerning their capabilities, held by educated people.

It need surprise no one who realizes that civilization is not an uninterrupted advance upward; but that, on the contrary, we lose much in order to gain more.

The race gains at the expense, to a certain extent, of the individual. Degeneracy, insanity, and crime increase on the one hand; the individual qualities of courage, self-expression, original invention, insight into the visible workings of Nature, sincerity and fidelity to an idea are lost or diminished: all these qualities being found, perhaps, in an ignorant old Indian basket-maker; while the average society woman may possess not one of them.

Thus, it is easier for the hand trained for generations to acts of individual expression to acquire new arts than for the idle fingers of the rich to excel as quickly in similar occupations.

The woman whose every need or whim is satisfied by the products of elaborate machinery set in motion the world over to do her bidding, can not conceive of the condition of the first Indian woman who, to meet the needs of her family, invented baskets and pottery, twine, and woven fabrics; and, not content with bare utility, set to work to adorn her handicraft with decorative forms learned from no school but that of Nature, that supreme teacher of the untaught. All early art forms, being true, please the intelligence. All primitive art

is debased, not elevated, by contact with civilization.

The modern appreciation of good handicraft which is gaining ground among the intelligent few, can not offset the degrading tendencies of a commercialism whose watchword is cheapness; the imperative desire for which is forced upon the many by the conditions of a struggle for existence which includes as necessities a thousand artificial wants.

The lesson of Indian art, however, will not be entirely lost upon this generation. Spasmodic efforts of doubtful efficacy, to introduce craftsmanship into the public schools, sacrificing the three Rs to the rudiments of needlework, basketry, etc., show, at least, a striving towards the lost liberty of the individual as a worker, and the lost ideal of Nature as a guide.

When the patrons of art shall found endowed schools for the cultivation of delicate handiwork to which this public schoolwork may serve as an introduction, and when markets shall be opened for the product, craftsmanship may gain a serious value in modern life. Meantime we must turn to the Indian worker as an instance of what may be done in singleness of purpose, with innate intelligence, and no workshop but the wilderness.

In surroundings destitute of the means of satisfying a single requirement of civilized life, where the white man could see only a tangled thicket or a desert waste, the Indian woman found material for food and clothing, and a dozen artistic developments arising from these primitive necessities of the race.

Two species of milk-weed grew in the Southern California mountains beside the

beaten trails, and the keen eye observed that when the stalks became dry, the outer bark hung in thread-like fibres.

Observation, deduction, action made a logical series. The stalks were soaked, beaten, dried; spun by hand upon the bare thigh, or ankle, with a curious twisting motion, first in one direction, then in another; lengthened, by the addition of other fibres, into a cord, white from the white milkweed, or a beautiful shade of old rose from the red-stalked variety; woven and knotted into tasseled fringes for petticoats, nets for the carrying of loads, sacks for storing of grain, and many other useful articles for the home.

A sack of this kind, valued as a rarity in the Washington National Museum, is remarkable not so much for the beauty of its decoration, (although the alternate bands of white and red, softened by age into a neutral tone, are satisfying to the eye), as for the honesty and durability of the workmanship. It has lasted a hundred years, having been in active use the greater part of the time.

Basketry, that universal primitive art, is still practised among the Mission Indians, although it is worthy of note that baskets from the remote Manzanita region show much greater variety and individuality in design than do those specimens of the art made in places nearer civilization, and more under the influence of the white man's ideas.

Turning from primitive to modern artistic industries, we find admirable work among the laces made by Mrs. Miller's class of Indian women at the La Jolla reservation, in the mountains of San Diego County, California. Later on, the class will exhibit and have for sale pillow-lace and

THE INDIAN WOMAN CRAFTSMAN

Venetian cut-work. The latter, curiously enough, will be a revival of one of the industries taught to the Indian women in the early Mission settlements, by the Spanish missionaries, who, with a wisdom far in advance of all other American pioneers, included industrial training, in both mechanics and art, among their other methods for the instruction of their Indian converts.

The women take kindly to the work, the more so since it is almost their only means of livelihood. Unfortunately, in this sort of industry, done under direction, with forms and designs dictated by market demand, the workers are prevented from the free exercise of fancy and invention. Sooner or later, they must fall under the sway of the white man's commercialism, in which pride and satisfaction in handiwork, the native birth-right of the primitive craftsman, is lost and forgotten.

In vain do our educators anticipate, as a result of the socialistic uplifting of labor, the modern workman's conscious joy in the digging of a ditch. A man can take only so much satisfaction in his labor as shall correspond to the personal intention which it expresses.

The Pima Indian knew that joy, when years before the coming of the white man, he dug his irrigating ditch, and watched the life-giving water flow from level to level as his inventive skill had decreed.

To stand shoulder to shoulder with other hired laborers digging a trench under the direction of a "boss," can give a man no possible cause for satisfaction. This condition is a mental result and can not be induced from without.

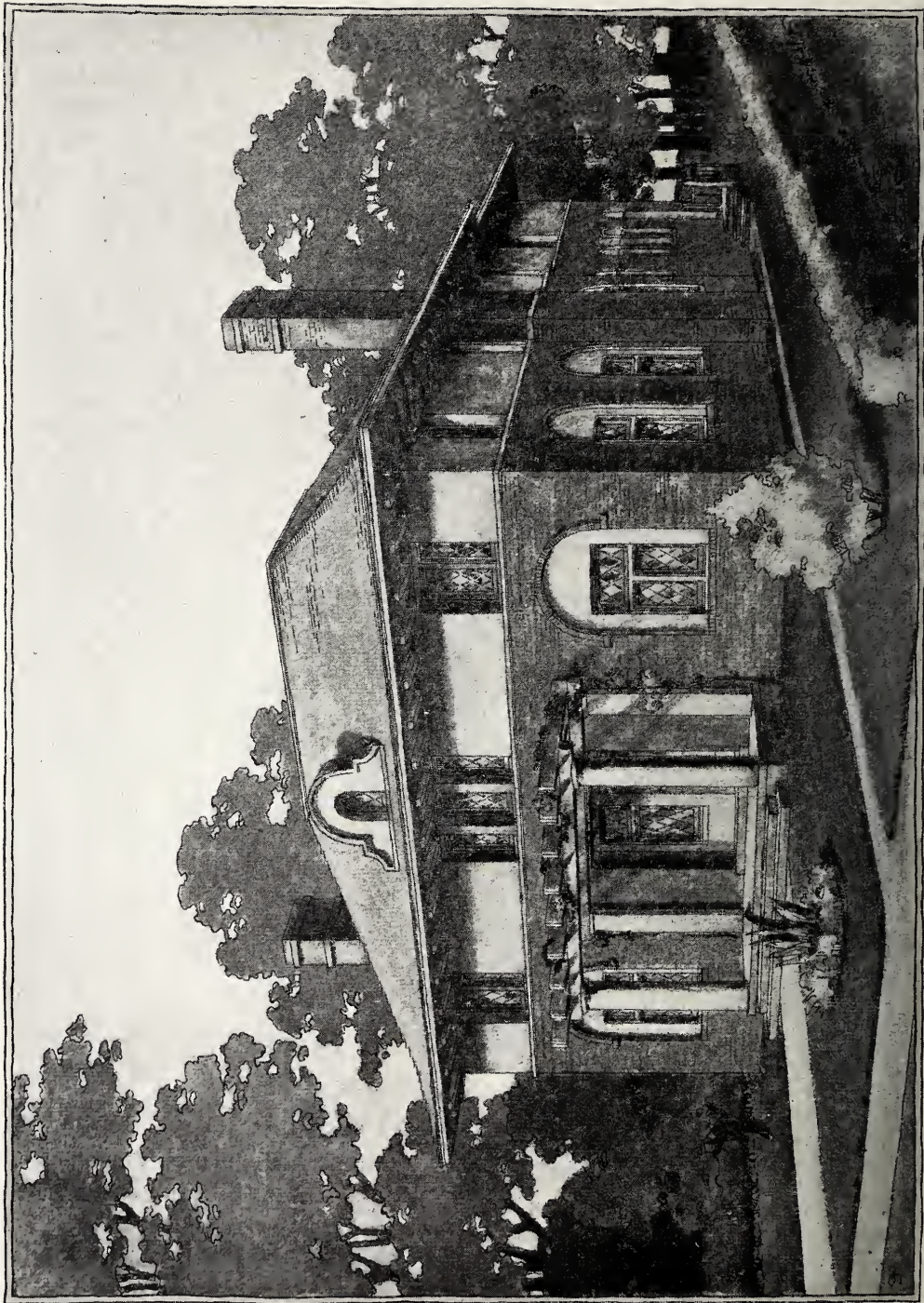
Let our students of industrial conditions consider the factors of primitive industry,

and reproduce them so far as is possible in modern life. Only by an effectual resistance to the leveling tendencies of industrial organization, as at present practised, only by a return to the freedom of individual expression, can we regain that blessing to the craftsman, the lost joy in labor.

THE MORAL VALUE OF HAND WORK

THE worth of work with the hands as an uplifting power in real education was first brought home to me with striking emphasis when I was a student at the Hampton Normal and Agricultural Institute, which was at that time under the direction of the late General S. C. Armstrong. But I recall with interest an experience, earlier than my Hampton training, along similar lines of enlightenment, which came to me when I was a child. Soon after I was made free by the proclamation of Abraham Lincoln, there came the new opportunity to attend a public school at my home town in West Virginia. When the teacher said that the chief purpose of education was to enable one to speak and write the English language correctly, the statement found lodgment in my mind and stayed there. While at the time I could not put my thoughts into words clearly enough to express instinctive disagreement with my teacher, this definition did not seem adequate, it grated harshly upon my young ears, and I had reasons for feeling that education ought to do more for a boy than merely to teach him to read and write.

—Booker T. Washington, in
"Working with the Hands"



Craftsman House, Number VII, Series of 1904

A CRAFTSMAN HOUSE

CRAFTSMAN HOUSE, NUMBER VII. SERIES OF 1904

THE House numbered VII. in The Craftsman Series for 1904, is designed to be erected in suburban districts, or yet in any city where the conditions of population permit of detached residences.

The structural lines of the house are such as to prove very effective in localities where the air is pure and bright, since they invite the play of light and shadow. Especially is this true of the roof with its bold eaves, and the porch with its open timber roof and Tuscan columns.

The materials used in the construction of the exterior are brick and plaster, the former extending to the base-line of the windows of the second story and being "hard burned" and uneven in color. The plaster is applied over metal lath, and contains in its last coat a pigment which gives it a soft green tint. Its surface, while yet soft, is stippled with a dry broom, in order that it may acquire a slightly mottled effect. Beside constituting the covering of the upper section of the exterior walls, the plaster again appears in the arch-forms surrounding the window openings of the first story, where it contrasts agreeably with the brick. A green

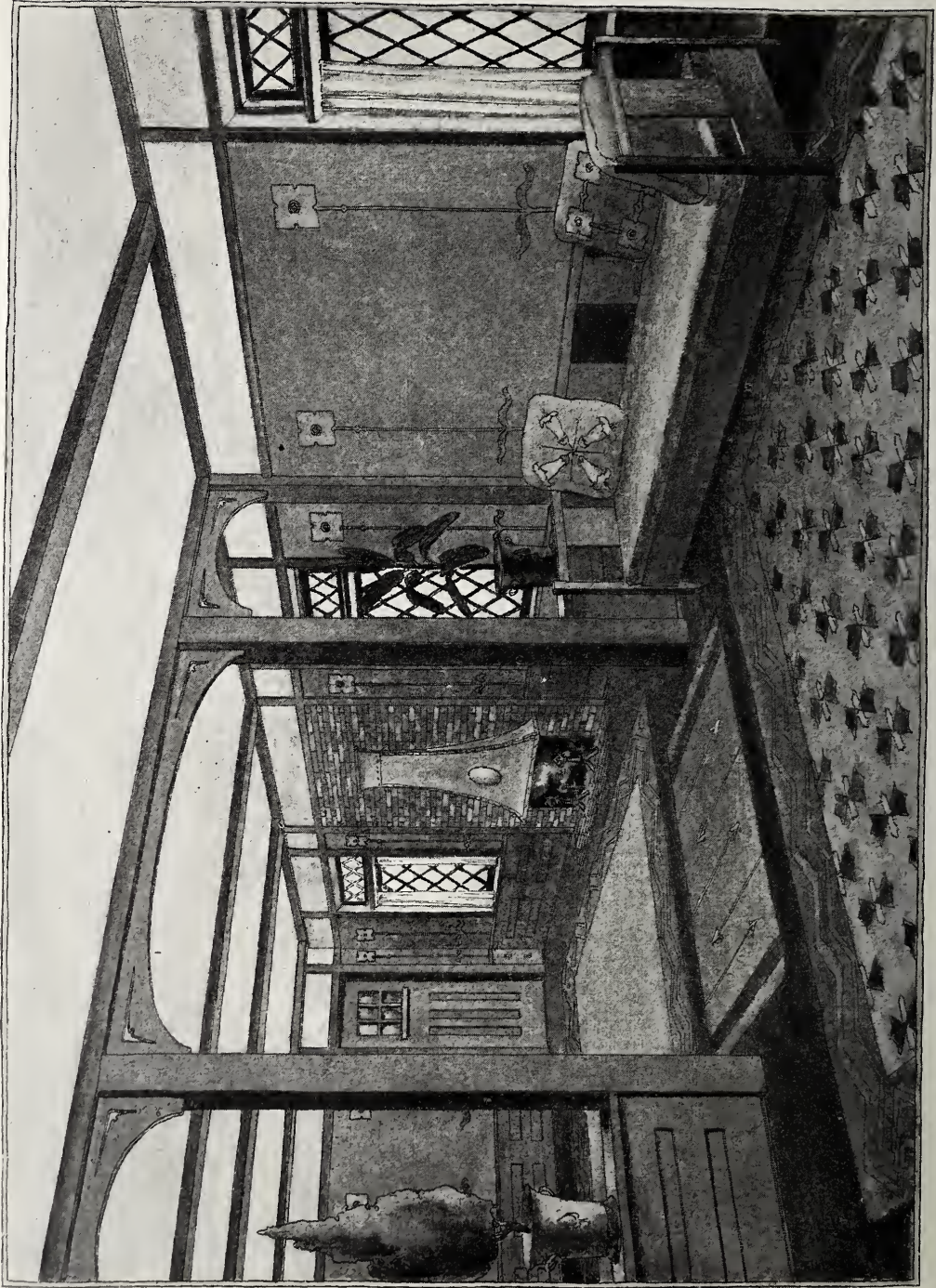
stain, darker than that used for the plaster, is given to the cypress roof-shingles, and, as well, to all the exterior woodwork, which is of the same material. No stone is used except in the construction of the steps leading to the entrance porch and to the rear veranda, both of which are floored with brick, or, if so preferred, with cement.

The veranda and the porch, now of great importance in American domestic architecture, in this instance, have received careful study. The first adds accent to what were otherwise a too monotonous treatment of the façade. It is made suggestive, as has before been indicated, by the open-timber construction of the pseudo-roof, and it may become in summer, through the addition of vines, a miniature pergola.

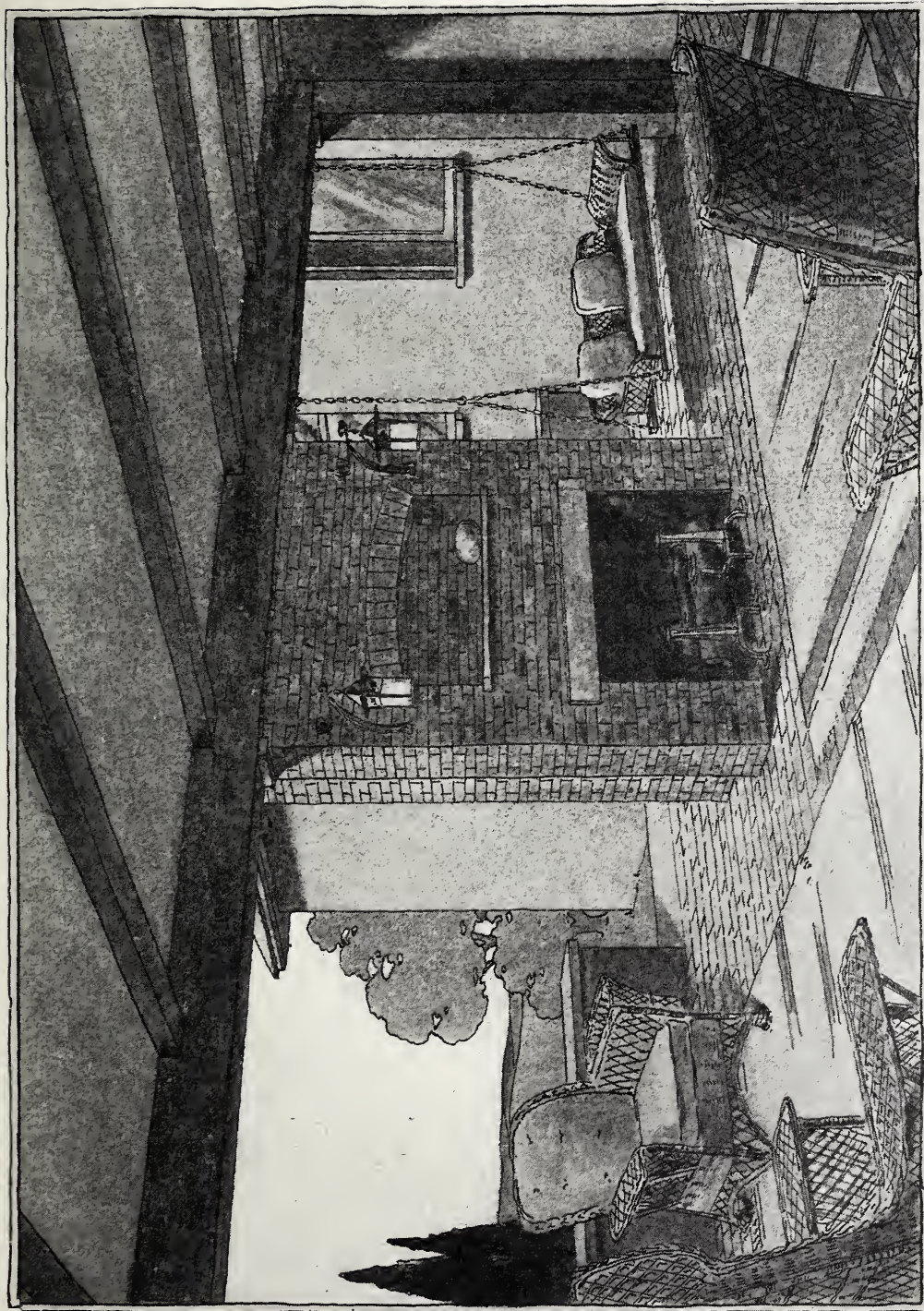
The veranda is still more important, if it be judged from the point of view of the occupant, rather than that of the architect of the house. It may be entered from the living and dining rooms, through windows extending to the floors, it faces the garden,



Craftsman House, Number VII., Series of 1904. Front elevation



Craftsman House, Number VII., Series of 1904; Library and Dining Room



Craftsman House, Series of 1904, Number VII. Veranda Fireplace

THE CRAFTSMAN



Craftsman House, Number VII., Series of 1904. Side elevation

and it is partially roofed by the projecting second story. The most interesting feature of this portion of the building is the fireplace, specially shown in illustration, and which, beside being very decorative, with its open vistas at either hand, will be appreciated in evenings of "chill October," when the "open-air habit" is still too strong to be resisted. The veranda may, also, if the orientation of the house permit, be converted into a winter sun-parlor by fitting it with sash.

THE interior of the house compares favorably with the exterior in both style and attractiveness, as may be judged from a diagonal section of the library and the dining room, seen in our illustration. Here the "trimmings" are of dark hazel wood, so treated as to insure color and figure resembling those of Circassian walnut. The ceiling beams are broad, flat and infrequent, showing be-

tween them large areas of rough plaster, which is used also in the frieze.

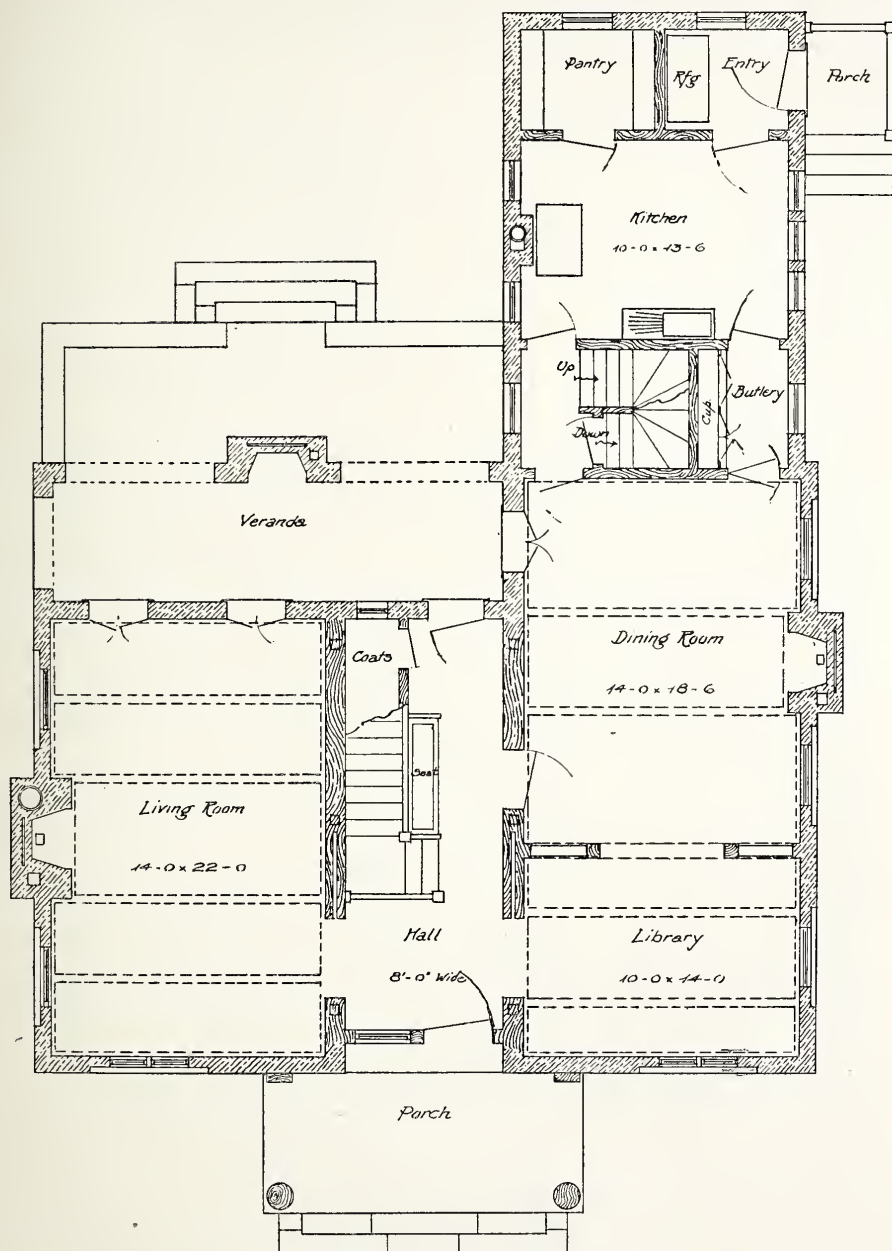
The fireplace, built of dark "hard burned" brick, has a very slight projection; being carried out only one and one-eighth inches from the wall, so as to be even with the bands of wood of the same thickness, which divide the wall space perpendicularly at intervals, and separate the frieze from the side walls proper.

The window frames are glazed with small leaded panes, white in the upright sections, and clear yellow in the transoms.

The walls are tapestried with Craftsman canvas in gray-green, upon which a design appears in old rose and green linen *appliqué*. The window curtains are of lustre canvas, with drawn-work hems into which old rose threads are introduced.

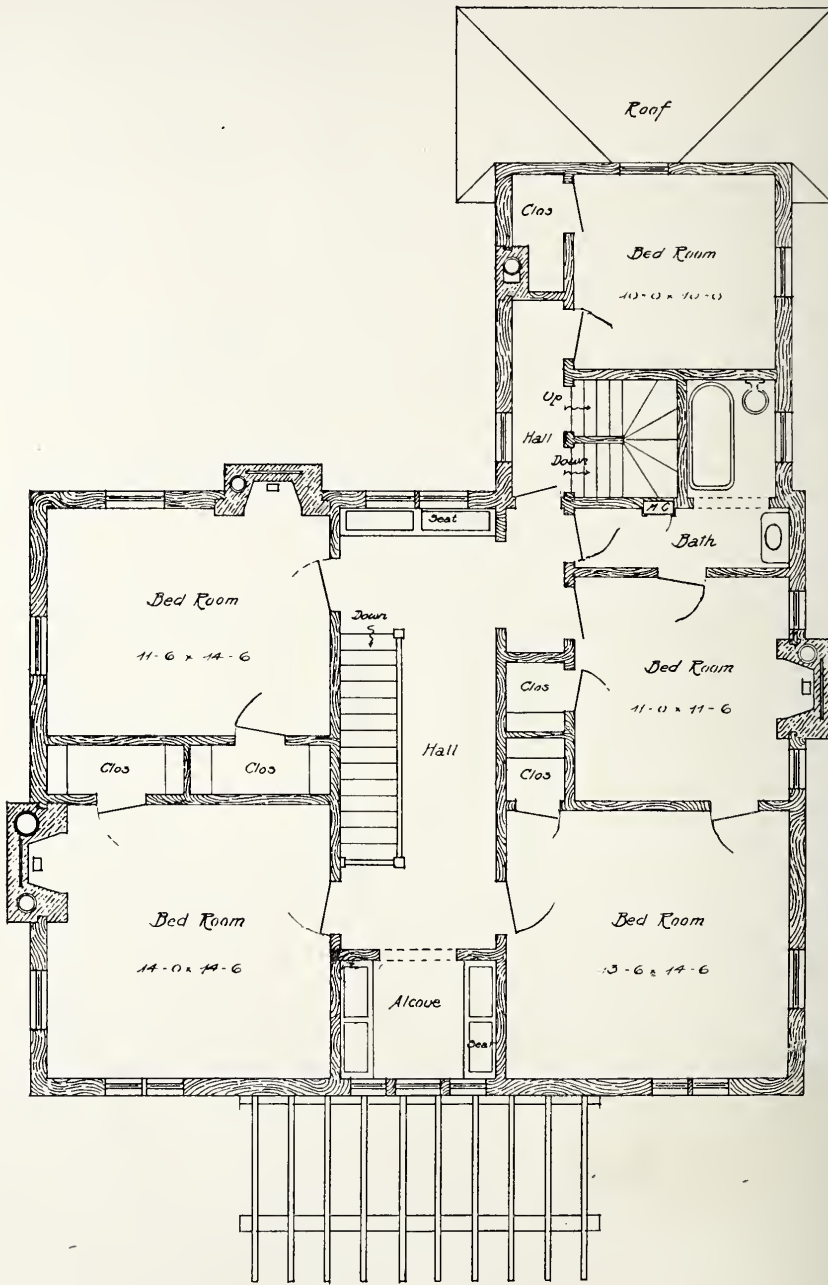
The furniture is here of brown fumed oak, upholstered in canvas of a warm, rich wood-brown, against which, in the pillows, the repeated rose and green *appliqué* is very effective.

A CRAFTSMAN HOUSE



First Floor Plan

Scale



Second Floor Plan

Scale

A CRAFTSMAN HOUSE

The rugs used, with one exception, are of goats' hair in gray, brown, deep red and orange yellow; the exception being an old-time "rag-rug," lying between the library and the dining room.

It may be here mentioned that the floors throughout the house are of Georgia "comb-grain" pine, stained to a green-brown.

In the living room and the hall the "trim" is chestnut, fumed to a brown-gray, with the wainscoting carried to a point even with the tops of the doors. The rough plaster walls

are lacquered with brown shellac, which produces a rich mellow tone, is very durable, and harmonizes with the dark red brick of the fireplace.

Altogether, the House Number VII. will not be found lacking in the simplicity, solidity and adaptability to general needs which, it is believed, have characterized its predecessors in the series. Its cost, varying, of course, according to the locality in which it may be erected, is estimated approximately at \$6,800.

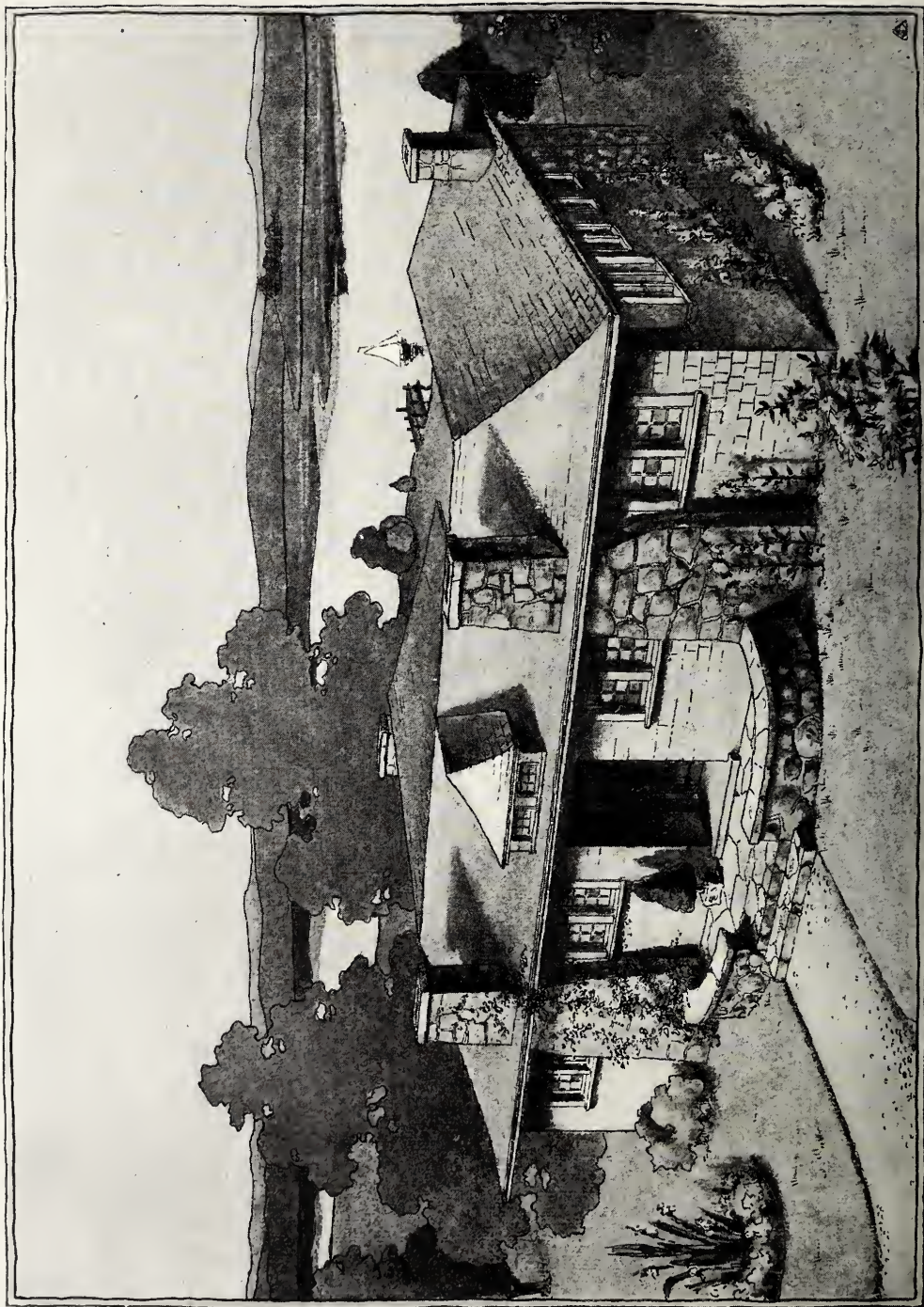
THE ROOF-TREE

AS an inevitable consequence of the concentration of modern society in great cities and their suburbs, man's abode has undergone profound modifications. It has lost its individuality, and like everything else, has fallen into anonymousness and become impersonal. The man and his dwelling disappear in the crowd.

This is most apparent among the laboring classes, who can no longer procure for themselves, even with money, what Nature provides gratuitous and unstinted, namely, space, light and air. And many of their dwellings are not only defective from the point of view of hygiene, they are scarcely a protection against the changes of the

seasons, while still less do they respond to the higher and infinitely more interesting conditions of the home. As family meeting places, as a setting for affection and education and the normal development of life, they fall lamentably short. How is a true home possible where one room must be put to all kinds of service, and there is no place for rest, or solitude, or relaxation? A too communal life degenerates into disorder; its members incommode one another; in the too narrow space their intercourse becomes distressful, and poison, physical and moral, lurks in the close atmosphere. It is not astonishing that such dwelling places cease to attract, and are often deserted.

—Charles Wagner, in *"By the Fireside"*



Cool and quiet days

COOL AND QUIET DAYS

COOL AND QUIET DAYS

THE building here presented in illustration is particularly fitted for a country dwelling in a warm climate, although it contains no feature which could prevent it from answering every requirement of a summer home in any section of the United States.

The exterior and the interior, while differing from each other in suggestiveness by all that separates the North from the South, are pleasing in combination from their very contrast.

The exterior is of a pronounced cottage-type, original, refined and distinctive, plainly not intended as the dwelling of the humble, yet preserving a simplicity equal to that which marks the rural districts of England and Belgium.

Upon analysis, the interesting features are found to be the bold projection of the roof-line, the contrast of the stones and cement with the mortar, but most of all, the perforation of the roof by the chimneys, which gives a strong, structural appearance, pleasing in the same way that, in the natural world, are those plants whose stems perforate the leaves.

The chimneys, together with the low wall surrounding the porch, are built of field stones, left in their natural state, as far as is consistent with their proper "laying up;" the porch is paved with large flat stones; while the step leading to it is formed of rough boulders deeply imbedded in cement.

The exterior walls are covered with cypress shingles stained to a rich green, with the windows, doors and "trim" of the same wood, showing a darker color.

The roof is covered with redwood shingles without artificial stain, and by its wide projection protects the casement windows, which are glazed with small panes.

The deep shadow thus caused and which has before been noted, is suggestive of rest and coolness, as is also the recessed doorway, always an effective architectural device. These two features, although unobtrusive, together compose a fitting prelude to the interior; giving, as it were, the key to its secret.

The entrance opens into a narrow hall having lateral doorways giving into rooms on either hand, and leading to the large rectangular court which is surrounded on three sides by the building, and is without enclosure at the rear. The hall is paved with brick, and the court, like the porch, with flat stones set in cement; this pavement being placed above the level of the ground surrounding the building, in order to secure proper drainage. The roof, projecting widely into the court, is supported by the boles of trees trimmed bare of branches, stripped of their bark, and bearing on rough stone bases. This device forms a colonnade or portico, shaded from the sun, and from which to enjoy without inconvenience the benefits and beauties of the open.

Within the rectangle thus enclosed upon three sides by the colonnade, a still smaller rectangular space is described, which is sunken below the pavement, walled with field-stones roughly laid in cement, and strewn with white sand, gravel or pebbles, except in spots where it is desirable to grow water-lilies or aquatic grasses. In the basin thus formed, a fountain is built from large mossy rocks selected from some local

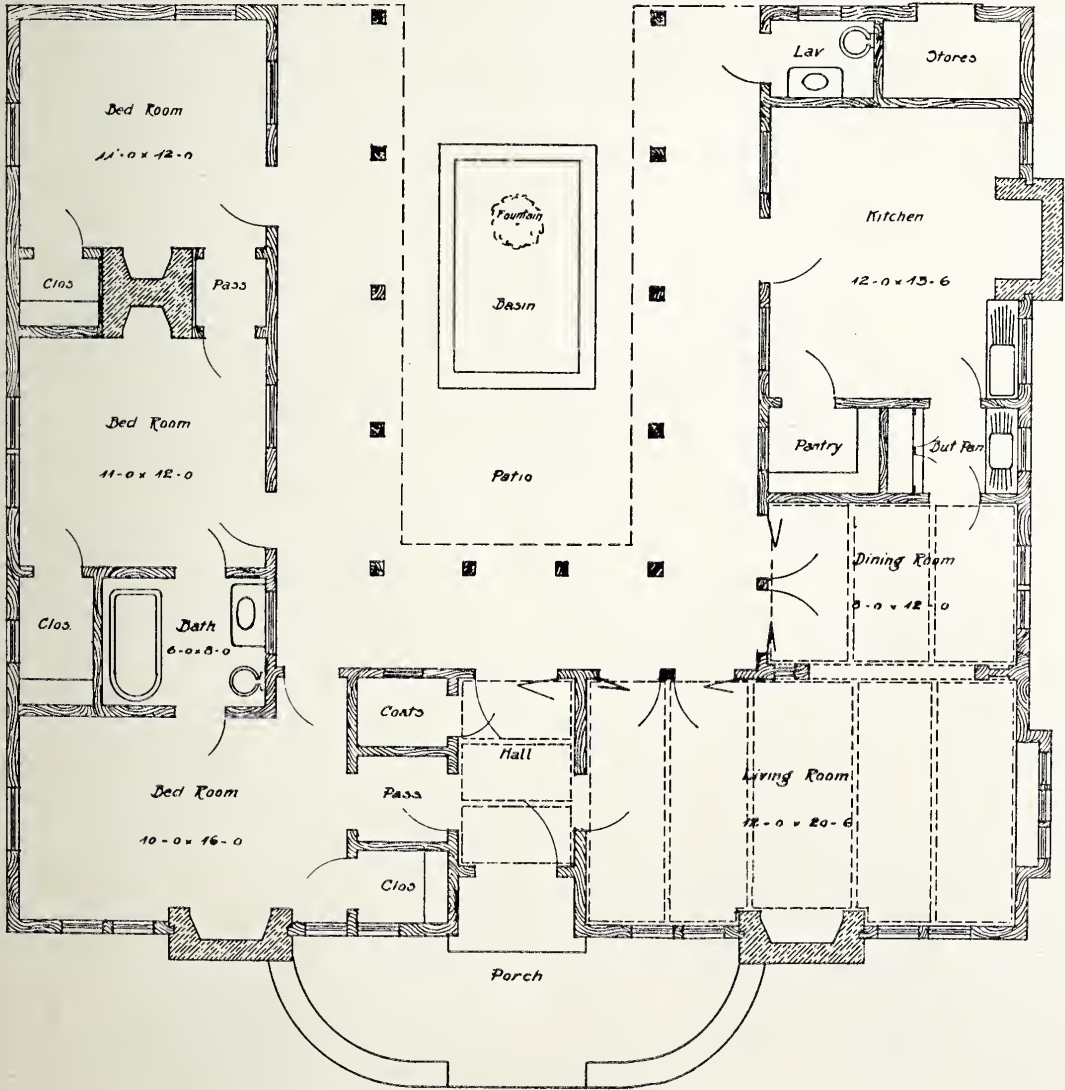


The Court and Colonnade

COOL AND QUIET DAYS

stream, and the water jet is so arranged as to issue from their midst, to fall over them in a thin cascade, and thence into the basin, which is piped to be relieved of surplus water and even to be entirely drained. The effect of a fountain such as this differs al-

together and happily from that produced by those formal compositions of sculpture, burdened with figures grown so familiar as to generate contempt in the minds of those who are forced to look upon them. Instead, rough, mossy stones are closely asso-



Floor Plan
Scale

ciated in the minds of all with falling water, and, of late, sculptors of fountains, even in their most ambitious attempts, have profited by this association; as, for example, is witnessed by Lambeaux's composition in the Grand' Place at Antwerp, in which it is impossible to tell where the weathered stones of the pavement end and where those of the fountain begin to rise amid the greenery of the market booths: the whole offering no surprise to the eye, but seeming rather to be the thing natural to the place.

In the dwelling here presented the court and fountain make ample provision for comfort and pleasure upon days of heat and sunshine. But the interior proper has been planned with equal care.

The living room and dining alcove looking upon the exterior only by means of the high-pierced and small-paned windows, are connected with the court by means of door-windows, so that they may be better lighted and more freely ventilated. It must be mentioned also that one of the exterior windows of the living room is an oriel, fitted with a plant-shelf.

The rooms already mentioned have beamed ceilings, showing rough plaster in the interspaces. The walls of the entire house, when not designed to be covered, are left with a sand finish; the others being hung with canvas.

The living room and all the bedrooms, as will be seen by reference to the floor-plan, contain ample fireplaces. These are solidly built of brick and stone in a pleasing and homely manner quite in accordance with the remainder of the masonry. The bedrooms occupy the entire side of the building at the left of the entrance, and, connected with each one, is a large closet; while a fine bath

may be reached from two of the rooms and from the court.

The plan, as well as the exterior, will gain, rather than lose in attraction through close examination, and the cost of its construction is not prohibitive, since it can not exceed \$2,000.

A STUDY OF THE GINGKO-TREE

THE leaf of the Oriental Ginkgo-tree, shown on the opposite page, in a study for embroidery, is the product of a highly interesting plant. The name, variously spelled in English, is a transliteration of the Chinese *yin-hing*: words which signify silver apricot, in allusion, no doubt, to the false cones or fruits which, in the autumn, fall from the tree.

The ginkgo claims attention equally from the scientific and from the decorative point of view. It is an ancestral type of plant, the only living species of a numerous family existing in the carboniferous period, the members of which were characterized by fan-shaped leaves of elegant shape.

The Japanese form of the name *Ginkgo*, was adopted by Linnaeus, toward the close of the eighteenth century, as its generic designation, although it is also known as the Salisburia, and still more commonly as the maidenhair-tree.

About one hundred years since, it was introduced into the United States, where its symmetrical shape and its freedom from injurious fungi, recommended it for use as an ornamental street tree.

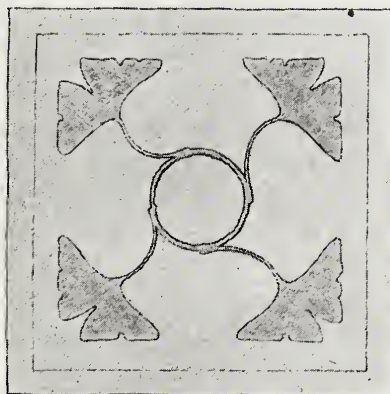
It grows without difficulty as far north



A MATURE LEAF

THE GINGHKO TREE

A YOUNG SHOOT



DESIGN FOR A TABLE COVER



DESIGN FOR A PILLOW



DESIGN FOR A CURTAIN

as Massachusetts, and is seen in the gardens, public and private, of Boston and its suburbs; while in Washington, D. C., several entire streets are planted with it.

In China it has been for centuries a sacred tree, groves of gingko being cultivated about the temples, and when discovered by Chinamen in America, even though it stand in private grounds, it is made by them the object of religious rites. Its dignified character can be deduced from the fact that Li-Hung-Chang, as the highest tribute possible, planted a gingko at the tomb of General Grant at Riverside.

The capabilities of the gingko for entrance into decoration can scarcely be overestimated. They are apparent at a glance, and have been widely recognized by designers, as well Western as Oriental. The articulation of one stem upon another, the young shoot, the mature leaf, the fruit, and what may be termed the attitude or carriage of the plant, all unite to form a whole of great interest and beauty.

The qualities of the gingko are such as lend themselves especially to designs for ceramics and embroideries. In the former branch of art, the present number of *The Craftsman* presents a drawing by Léon

Carrière for a Sèvres vase, in which the plant occurs as the only *motif* of decoration; the soft yellow green of the leaf harmonizing exquisitely with the faintly tinted background; while the delicacy of the stems and the lines which they can be made to assume without torture, accord equally well with the tall, slender shape of the vase.

In designs for fabrics the use of the gingko is even more familiar; the form being sometimes employed as an all-over pattern, with the leaf enclosed in a disc, and the use of any two contrasting or harmonizing colors to indicate the peculiar markings which are characteristic to it. But in the accompanying study, the stems have been retained and an imitative drawing has been made of the leaf, with the purpose of serving any needleworker who may care to employ the *motif* in an original way. The materials here used are Craftsman canvas for the body of the articles, linen for the *appliqué*, and linen floss for the couching; the color scheme being composed of greens, ranging from dark and brownish to light and yellowish, and a deep red band forming the base of the curtain design.

THE CENTURY OF UGLINESS

THE CENTURY OF UGLINESS. BY
ERNEST CROSBY

THE Nineteenth Century may be known for many things in the future, but it cannot well escape one uncomfortable name, that of the Century of Ugliness. I am reminded of the fact by a picture in an illustrated journal of a military scene in the streets of Tokio, and the most conspicuous thing is the multitude of telegraph poles, in half a dozen rows, of all kinds, sizes and angles of incidence. The effect is hideous, and yet so accustomed are we to such abominations that it is doubtful if one reader in twenty noticed them, and it is quite certain that the good people of Tokio, representatives of one of the most artistic races that ever existed, have long since accepted them as matters of course. The fact is that for over a hundred years Christendom has been busily at work making the world ugly in every conceivable way and with the most remarkable ingenuity. Cities have grown enormously and their sordid suburbs are forever eating into the countryside. Some one (was it William Blake?) called London a wen, and it may have resembled a wen in his day, but he made his diagnosis too early. Examine the edge of the economic disturbance called London at any point you please. Look at the beautiful lawns and gardens, the noble trees, the exquisite green, and then watch the wretched suburban streets swallowing them all up and pushing relentlessly on, and tell me if it does not remind you of a cancer devouring the face of a pretty woman? The similar phenomenon in the case of New York or Chicago is not so shocking, for our surroundings are not

so consummately finished, yet a cancer on the cheek of a sturdy backwoodsman is bad enough. And these cities, everlastingly attracting what is best in the country to themselves—the country people, to be bleached and enfeebled—their forests to be scattered about the streets as waste paper—their lakes and streams, to be used for any purpose but purification and cleanliness—these same cities are perpetually belching forth in return black smoke, cheap suburbs, Newports, Coney Islands, cemeteries, summer boarders, excursionists, vulgarity, false ideals and every other unnatural monster. Our mining regions have devastated whole countries, condemning men to work in endless night, piling up mountains of refuse and eventually covering counties with a sooty pall. Half the attention bestowed upon the invention of dynamite and battleships might by this time have learned how to store a little of the wasted heat of the sun. And as for the digging of gold and silver and diamonds, we should be much better off without them. We have well-nigh destroyed the forests of the world. No man with a soul can traverse the Adirondacks to-day without suffering more than he enjoys, as he looks upon the thousands of acres of barren stumps. And in Wisconsin and Michigan it is worse. This is the work of “practical men,” save the mark, and I, who protest, forsooth am a sentimentalist! Is it necessary to speak of the ugliness of machinery, with its noises, its smells and its monotony, of railways and blackened railway yards and terminals, and trolley-wires and gongs, and narrow twenty-five story buildings interspersed by buildings of five? The pretty costumes of the peasant have gone and chalet and log-

THE CRAFTSMAN

cabin give place to shapeless boxes and tenements. We have robbed the poor of their sole wealth, the quality of being picturesque. And not content with this work of uglification at home, we have ruthlessly carried it across the sea. We have inflicted a death-wound upon the art of India and China and Japan. We are waging war against turban and galabieh in the name of top-hat and trousers. We are converting graceful Orientals into aping mannikins, and the telegraph poles of Tokio stand as witnesses of our triumph.

This is the story of the Nineteenth Century. There may be items to our credit also, but they are not in the line of beauty. What building erected in the Nineteenth Century would the world miss? But let by-gones be by-gones. The practical question is: Shall we allow the same epitaph to be written over the Twentieth? It will require high ideals and resolute action to prevent it.

CHIPS FROM THE CRAFTSMAN'S WORKSHOP

THE Craftsman sat in his workshop, surrounded, nay rather overwhelmed by the literature of the month which is sacred to students. The journals and periodicals piled upon his bench to be read in his hour of recreation, were filled with baccalaureate sermons, with the counsel and the warnings of the learned to those just possessed of their new degrees.

In all this literature the old toiler found vital interest, since he regards his workshop quite as a sentry-box in which, like a hum-

ble soldier, he daily mounts guard in the service of humanity.

Having familiarized himself with the printed matter before him, he thought as he wrought, until his conclusions regarding all that he had read assumed a definite form. His judgment, which, in view of his lowly position in life, has little importance for the world, is yet, perhaps, worth recording as a sincere expression of "good will to men." It was in no spirit of dissatisfaction, or of revolution, in no temper of mind common to the workmen of to-day, that he disapproved of the trend of thought evidenced in the mass of this "commencement" literature. Much of it he dismissed summarily from his thought as verbiage, in which ideas were clogged, as light is imprisoned in an imperfect medium of transmission. Behind other utterances lay the evident desire to separate the scholar from the world, to the end of continuing an aristocracy of the intellect, like that which in old New England days, preferred the man who painfully spelled out his Greek, above one possessed of twice the other's brain power, and whose knowledge of books was confined to those dealing with the three Rs. Another portion of the discourses dealt with questions of the hour, sometimes approached sincerely, but often treated brilliantly and superficially, with the desire of bringing the speaker into prominence and of eliciting applause. Exhortations there were also, earnest and eloquent, instinct with the spirit of a Cicero defending the Republic, as when the president of an important university denounced the graduate who should shirk the duties of a father and family bread winner, in order to entrench himself in a citadel of selfish culture.

BOOK REVIEWS

So approving or disapproving, the Craftsman selected his documents, reaching by careful steps his final opinion, according to his custom acquired through the patience necessary to his labor; according also to the slow habit of his brain, less responsive and active than his hand. And thus the fact was gradually borne in upon him that among this multitude of hortatory discourses there was no simple plea for the practical; no warning to the student, about to become his own master and teacher, that success for him lies in his instant ability to transform the idea into the thing, the thought into the word, the "airy nothing" of the plan into the three dimensions of solidity.

More than twenty years since, the Craftsman remembered that the first effort to bring the American student into quick and constant communication with the outside world, was begun at Harvard by one of the great name of Adams, when he denounced mediaevalism in education, and sought to give to modern languages the dignified place which they at present occupy in the curriculum. "Without these tools of the trade of an international arbitrator," he said, "I have been an inferior among my peers."

"This," mused the Craftsman, "was the breach made in the Roman wall. Afterward, the Garibaldis of education invaded the sacred places and unified a liberal scheme which has diminished the historic power. But the great work for the people yet remains to be done. The world demands of the latter-day scholar that he shall understand the relations of the things committed to his care—whether they be small or great—and that he shall coördinate them into usefulness. It demands for the masses,

at the instance of the scholar, 'the integral education,' championed by Kropotkin: that is, the simultaneous training of the brain and the hand, the elevation of the workshop to the place which it occupied beside the school, in that most organic and unified of historic periods—the thirteenth century."

BOOK REVIEWS

THE SOCIALIZATION OF HUMANITY," by Charles Kendall Franklin. As the preface states, the object of this book is to trace physical, organic and social phenomena to their sources, in order that human energy may be expended for human welfare, in accordance with the laws discovered. The investigation is conducted with such broad-minded liberality that the deductions sometimes seem almost shocking, as is the case in regard to the treatment of theology. A system of monistic philosophy, such as this is, is founded upon a naturalistic conception of things; that is, all things are due to natural causes, and we ascribe certain things to supernatural agencies only because of our ignorance, and our inability to comprehend their real origin. The argument of the book may be summed up in a few words. Under the individualistic system, men work at cross purposes, and much energy is wasted. This is caused by lack of understanding and of an intelligent oversight. Energy will seek the line of least resistance, and in time, when men become more social, it will be seen that there is least resistance when men work in harmony for the good of all. Thus will come about the socialization of human-

ity. Individualism has proved its inability to perfect man, although it has greatly aided. The time has now come when a new system must displace it—a new system based upon a desire to aid society, rather than the individual. Theology, also, is outgrown, the time for superstitious worship of an unknown, unmanifested idea has passed. We can, if we search with an unprejudiced mind, find the natural cause for everything—why be blindly, wilfully ignorant, just because our ancestors were? They ascribed thunder and other phenomena to their God, but we pity their superstition. We ascribe to God the origin of life—but if we look, we cannot fail to find the answer in Nature. Are we more advanced than our primitive forebears? The volume abounds with definitions, making it extremely easy to follow the thought. A distinction is made between religion and theology: religion is defined as an emotion resulting from the performance of acts which are conducive to collective human welfare. The acts are instinctive. Religion binds the human race, it organizes mankind. “It is the only invincible emotion the race possesses, the only emotion that can conquer death!” We may be deprived of our belief in immortality by our loss of theology, but the soul will find its immortality in the life of the race. Love is an individual, selfish passion; religion is the only unselfish emotion. The new, scientific religion, based on knowledge, not on blind belief, will be much grander and more uplifting than the present systems. Deep thought and honest purpose are manifest in this work, and however one may look upon the conclusions, it must be admitted that they are logically and fearlessly

reached. [The Socialization of Humanity, by Charles Kendall Franklin. Chicago: Charles H. Kerr & Company; size 6 x 9 inches; price \$2.00.] L. B.

While the “Civil War” destroyed many a promising youth, and probably lessened the number of geniuses that America might have produced, yet it was the means of making other men great, transforming a quiet tanner, like Grant, into the first general of the age. Many a lesser genius also resulted from that war. Among them is a face and form familiar to the church-going people of America, Samuel Chapman Armstrong. His biography, by Edith Armstrong Talbot, is well worthy of study. One learns in this story, how birth and breeding helped General Armstrong to find himself. Born of missionary parents in the Sandwich Islands, he early learned how to deal with a race different from his own. These chapters are interesting for the man and the country we now claim as American. Williams College brings its usual inspirations, its helpfulness to a higher life. Then came the war. Armstrong is not quite satisfied as captain of men of his own race. His life work begins where that of Colonel Shaw, the brave New England martyr’s ended,—as colonel of a regiment of blacks. The war ends, Armstrong waits and watches a little time for a career, but his career came to him instead, as it ever does to the man who waits on Providence. General Howard selects Samuel Armstrong as one of his chief aids in the Freedmen’s Bureau. Thenceforth, his life is familiar to most of the American people; but all will enjoy reviewing the speeches, letters, plans, work in these pages. [Samuel Chapman

BOOK REVIEWS

Armstrong, by Edith Armstrong Talbot. New York: Doubleday, Page & Company; price \$1.50.] J. K. C.

In the Harvard Monthly for March, 1904, Mr. G. C. Hirst wrote regarding Dr. von Mach's recently published book upon "Greek Sculpture: Its Spirit and Principles:" "trained in the severe school of the archeologist and fortified by it against the misconceptions of insufficient knowledge, Dr. Mach has treated the subject with a much broader vision, and his book is the result of a happy combination of the archeologist's grip on the facts with the artist's scent for what is beyond them. Compared with this new book of his, former histories read like mere collections of notes." From this intelligent criticism may be gained an accurate idea of the book, which, as its preface announces, "is addressed to all students of art, to executing artists, and to the general public." The latter element, rarely benefited to any great extent by works such as this, will find here not only valuable material, but also material so arranged as to be ready for use in those many popular ways in which today a knowledge of art finds employment. Dr. von Mach has written an interesting book, which many of those who have preceded him in his subject, have evidently hesitated to do, in the fear of becoming popular in style—that is, serviceable to the public; believing themselves to be learned when they have only been dry in the presentation of crude and inarticulate facts. Dr. von Mach's arguments concerning important disputed points of his subject, while valuable, first of all, because they are illuminating in a special sense, afford, beside, much

general information, and are, furthermore, interesting as skilful discussions. Such, for example, is his chapter upon "The Coloring of Greek Sculpture," and the one which deals with the debatable subjects of the figures in the pediments of the Parthenon. Another valuable chapter of the book discusses the human body as the principal theme of Greek sculpture, and in this Dr. von Mach becomes as well worth reading as the English Symonds, from the point of view of fact, while remaining far more direct and simple in statement, since he uses his erudition but as a simple tool, and seeks no style but such as results from clearness and good English. The book also deserves comment for the excellence of its mechanical execution: the beauty of type, the dimensions of the page and the disposition of the margins. Further, the scholarly nomenclature and the careful proof-reading are delightful in these days of carelessness and haste.

[Greek Sculpture: Its Spirit and Principles, by Edmund von Mach. Boston: Ginn & Company; illustrated; pages 357; size 6½ x 9½; price \$4.50.]

"WORKING WITH THE HANDS," by Booker T. Washington, is a sequel to his widely-read autobiography "Up From Slavery." The newer book gives, as its publishers announce, "both facts and theories drawn from Mr. Washington's work of building up the negro school of industrial training, at Tuskegee, Alabama." The aim of the present writings can best be described by a quotation from the preface of the author, who says: "For several years I have received requests from many parts of the United States, and from foreign

countries as well, for some detailed information concerning the value of industrial training and the methods employed to develop it. This little volume is the result in part, of an attempt to answer these queries. Two proven facts need emphasis here: First: Mere hand training, without moral, religious, and mental education, counts for very little. The hands, the head, and the heart together, as the essential elements of educational need, should be so correlated that one may be made to help the others. Second: The aim to make an industry pay its way should not be made the aim of first importance. The teaching should be most emphasized. At Tuskegee, for example, when a student is trained to the point of efficiency where he can construct a first-class wagon, we do not keep him there to build more vehicles, but send him out into the world to exert his trained influence and capabilities in lifting others to his level, and we begin our work with the raw material all over again." As a development of the principles here succinctly stated, the book should be studied by all who are interested in economics and sociology.

[Working with the Hands, by Booker T. Washington. New York: Doubleday, Page & Company; illustrated; price, \$1.50 net.]

IN a review of Charles Wagner's "BY THE FIRESIDE," which recently appeared in a well-known publication, the writer asks the question: "Can it be possible that a citizen of the gay and rushing French capital, with all its fashion and frivolity, is pleading for the simplicity of our fathers? We should rather expect such utterances from the pastor of a retired rural parish—

'far from the maddening crowd.'" This question is a natural one for the foreigner for whom Paris is contained in the districts of the Champs Elysées and the great Opera House. But there is another city lying in the laborious Latin Quarter to the character of which M. Wagner himself has paid a high tribute. And for one who has seen the home of the Protestant pastor, on the Boulevard Beaumarchais, the utterances of the "Simple Life," the "Better Way," and "By the Fireside," are no longer a surprise. Near the site of the Bastille and in a quarter where the blouse and cap, the alpaca gown and apron clothe nine-tenths of the passers in the streets, M. Wagner pursues his work. His own modest lodgings are a sermon in themselves, and his *concierge* must certainly be also his disciple—so much of the infinite riches of brightness and comfort has she condensed into her narrow room.

This, the third book of its author, although pure and elevated in thought, and perfect in expression, when compared with the "Simple Life," appears as a *succès d'estime*, a work which must be specially honored, because conceived by the same brain and heart as those which coöperated in the birth of that first masterpiece. The "Simple Life" flowed from a deeply hidden source of its author's being, rich and impetuous, careless of waste; while the thoughts of "By the Fireside" are like drops of distilled water, carefully gathered and guarded.

The book, in a series of twenty-two chapters, traces the evolution of a family; the first chapter being picturesquely named the "Roof-Tree," and the last, the "Religion of the Home." The delicate sense of observation, the strict logic of the French-

man is apparent on every page, and the beauty of the language—which is a transparent medium of expression—we do not find wholly lost in English. A characteristic passage occurs in the description of a dozen homes on the same corridor of a great tenement-house of the poorer quarters: "They are identical in size, plan and exposure, yet how marked and how very strange the contrasts! In no two do we breathe the same atmosphere, and so different are the impressions everywhere received, that we might be crossing frontiers, or passing from continent to continent. It is simply that a room, even a prison cell, takes on the aspect of its tenant. The same gloves on different hands, the same costumes on different women, are transformed by differences of figure, mind and culture; and the same walls housing different people, produce totally different effects." In visiting and describing these dwellings of the poor, the English philanthropist would have noted facts, the German would have tabulated statistics, the Italian would have discussed abnormal and criminal types. Who but the Frenchman would have recorded with sensitiveness the artistic impression made upon him? French to the core also is the chapter upon old age, entitled: "What those do who no longer do anything." And in following it, pictures come to the reader of the streets, railway-stations and parks of France, in which it is a familiar sight to observe an elderly man giving his arm to an aged and feeble woman, at whom he glances with an affection different from, but not less than that of the lover, as he eagerly converses with her and calls her *Maman*. But the section under the caption of "Our Servants," certainly

contains the passage which of all the book deserves to be longest remembered and most often used as an aid in the hard places of life. It is vital with a philosophy as independent as that of Browning. It has, beside, a tender grace of thought and expression which are partly racial, and partly individual to M. Wagner. It may be chosen as a representative quotation in which to sum up the impressions created by the book: "I have assembled in the depths of my remembrance a band of admirable people whom I have had the fortune to encounter as I passed through life. They belong to all the social classes, all religions, all professions. When I am wearied by narrowness and prejudice, disgusted with the sight of pretension, ambition, and stupid egoism, I take refuge among this society within me. Then my spirit is soothed and reinspired. And among these upright souls, the thought of whom is so strengthening and so preventive of pessimism, are some humble servants. I find it impossible to express the veneration they inspire in me, or the good I have got from contact with their simple and faithful spirit, but I rejoice that at least in the inner sanctuary, where all fictitious greatness and conventional values fade away, I can offer them the fulness of a pure and religious tribute."

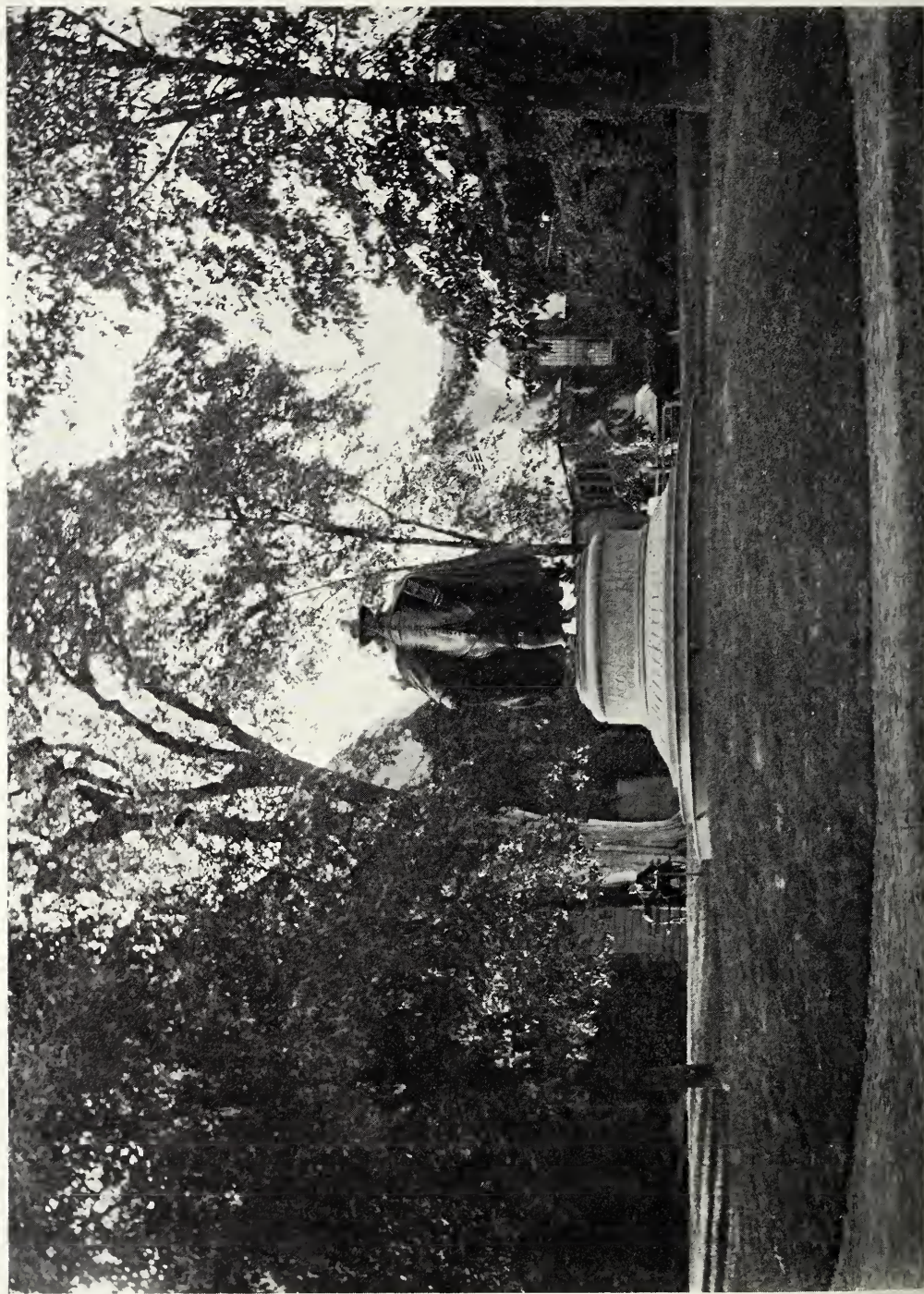
[By the Fireside, by Charles Wagner. New York: McClure, Phillips & Company; pages 300; size 5 x 7 inches; price \$1.00.]

With the contents of the book, "MAN-KIND IN THE MAKING," by H. G. Wells, the readers of the British Fortnightly Review and of the American Cosmopolitan, are already acquainted. These essays have

excited wide discussion and, according to the testimony of the author, have occasioned active and extensive correspondence. In view of the wide reputation acquired by them, it seems almost unnecessary to state that they attempt to deal with social and political questions in a new way and from a new starting point, "viewing the whole social and political world as aspects of one universal evolving scheme, and placing all social and political activities in a defined relation to that." This explanation, written in grave mood and contained in the preface, may have the effect of deterring from reading the book many who would enjoy it, and, furthermore, profit by it. The writing of the body of the work is more sprightly, quite untechnical, and well calculated not only to attract attention, but also to result in good by reason of its popular quality. It is the earnest, spontaneous expression of the thought of an educated, not to say, specialized thinker upon the most important concerns of life. As such it demands serious attention. One paragraph we may choose from the "Beginnings of Mind and Language," which deserves to be copied infinitely, and posted in places where the people congregate. It reads: "Of course there is a natural and necessary growth and development in a

living language, a growth that no one may arrest. In appliances, in politics, in philosophical interpretation, there is a perpetual necessity for new words to express new ideas and new relationships, free from ambiguity. But the new words of the street and the saloon rarely supply any occasion of this kind. For the most part they are just the stupid efforts of ignorant men to supply the unnecessary. And side by side with cheap substitutes for existing words and phrases, goes on a perpetual misuse and distortion of those that are insufficiently known. These are processes not of growth but of decay—they distort, they render obsolete, and they destroy. A language may grow—must grow—it may be clarified and refined and strengthened, but it need not suffer the fate of an algal filament, and pass constantly into rottenness and decay whenever growth is no longer in progress." Where can we find a more just and severe arraignment of the defilers and destroyers of one of our most precious inheritances as Anglo-Saxons: our common language, which should be as precious to us as our own hands and brain?

[Mankind in the Making, by H. G. Wells. New York: Charles Scribner's Sons; size $7\frac{3}{4} \times 5\frac{1}{2}$ inches; pages 400; price \$1.50.]



"The Puritan" (Deacon Samuel Chapin), by Augustus Saint-Gaudens. This statue stands on Merrick Terrace, near the Art Museum and the City Library, Springfield, Massachusetts

THE CRAFTSMAN

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No. 5

ARCHITECTURE, — A M E R I C A N
ASPECT. BY JULIUS F. HARDER

THE American comprehension of Architecture, as distinguished from the foreign point of view, reveals differences of conception similar to those which, as a rule, distinguish American institutions generally from the foreign idea. These differences have their fountain head in opposite political establishments and in hereditary predisposition. American doctrines and conditions have formed the national character and operate as a cause which differentiates the American from the foreign manner. The American political institution has given birth to a national genius for organization and for coöperation through disciplined association. The American brings to his work a spirit of enterprise as to scale and scope, and fearlessness as to obstacles,—an enthusiasm and aggressiveness for execution,—a simplicity and directness of relating means to ends. He relies upon an intuitive, unprejudiced and discriminating judgment of merit and values. He is usually learning his business while engaged in it, and always understands his task when it is finished, if he did not at its beginning. He has self-reliance and adaptability, the habit of thoroughness and capacity for details. He “likes to keep going” and usually is found hard working, even at his play or rest. He is free from, or more accurately speaking, innocent

of, convention, pedantry and dogmatism. He is also the possessor of all the demerits of his qualities. Inherent in their strength there are undermining influences and destructive agents. Contempt for tradition and disregard for precedent, when born of ignorance, cannot be said to make for prog-

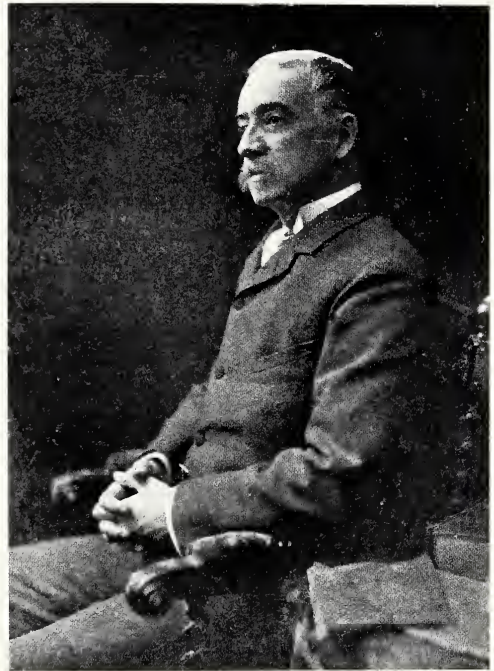


Plate I. The late Bruce Price, an American designer of individuality and inventiveness

ress. The sacrifice of ideals, the abuse of positions of honor and trust and of places of power for the gratification of an insatiable acquisitiveness can never achieve refinement; while financial corruption, like a ptomain poison extending through political

and business-life threatens the very foundation of his Republic.

The environment and tendency of the typical American are, therefore, not entirely meritorious nor wholly positive. Such as they are, however, his qualities have given to his effort a national character. It is clear that from them his performance receives a collective individuality which differs and is distinct from that of men grown in

evidence in the domain of statecraft and politics, in the fields of business organization, inventions, machinery and methods of construction; in the drama, in the new profession of journalism, and in its beautiful and useful adjunct—illustration, and in the profession of education.

These considerations, therefore, illustrate at once the light in which the American people view the subject of architecture, whether



Plate II. Well located upon its site

other soil. It is the normal American, following undeviatingly the course of his natural inclination, whose achievements have commanded the astonishment and admiration of the old world. Wherever his effort has fully and freely followed the bent of his impulses, unhampered by the restriction of old world traditions and aspirations, the result has been generally distinctive and consequential.

This is perhaps most conspicuously in

as laymen and critics, or as designers and builders. They are, and ought to be, the only dominating forces under which American architecture can and should develop. They present at once the soil from which it springs, and the light and air by which it thrives. It could hardly be otherwise. To them may be ascribed every natural tendency and expression which the art has ever shown. Wherever it has had free course, the result has been distinctive: sometimes

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bad, mostly good, but always progressive. The American country house, well located upon its site, designed from the inside to the outside, economical and unconventional, truthfully and originally employing its materials of construction, has achieved a distinctive national character, while remaining reflective of the individuality of its occupants. In the great cities, the many-

Nor is it alone in these larger works that individuality is betrayed. There is a marked local differentiation which has been struggling forward, despite many obstacles. Thus the colonial architecture of New England was distinct from that of New York, while that of Virginia and Maryland differed from both. So the brick and terra cotta architecture of the middle west ex-



Plate III. Designed from the inside to the outside

storied building, a natural result of concentration and economy of modern business methods, is typical and all but wholly solved. The ponderous warehouse is distinctive of Americanism, as the pyramid is distinctive of Egypt. The great hotel, a product of modern facilities of transportation, is American, as the Colosseum was Roman.

hibits tendencies quite distinct from the stone forms of the east. Many of the cities of the second class, too, show localism: largely in secondary matters, or forms of detail it is true, but still sufficient to reflect local preference of manner. It is true also that readiness of transport and interchangeability of materials coupled with the democratizing



Plate IV. Economical and unconventional

influence of modern structural steel cannot but destroy local tendencies. In this very fact, however, is contained again an additional force for unity in national expression.

Two obstacles, however, stand in the way of the normal progress of American architecture. First: disregard for tradition; second: lack of education.



Plate V. The formality of the New England character

A failure to read the lessons of archaeology aright and persistence in a stupid misappropriation of the formulas of the architectural past constitute a disrespect, not reverence of tradition.

Institutions which teach erroneous conclusions not drawn from fact, but based upon individual opinion, do not educate, but waste the vitality and youth of the student.

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No one could be considered with patience who would commit the folly of discrediting or discouraging education. But the misinformation and opinionated sentiment disseminated by the schools is reasonably and justifiably open to criticism. The difficulty with the schools is that they have lacked enterprise in failing to discover just what constitutes education and to apprehend the educational process. In effect they admit this by the constant changes in curriculum. They teach too much what is either no longer true, or what has lost force and application. The schools and the teachers have been too much restricted by tradition and pedantry, and, themselves, require emancipation. Only in the sciences and in physical culture are the American schools American. In art education they have

fallen into error by patterning themselves, not upon the realities of American life, but upon the conventional models of foreign art schools.

In Paris there is an art-school said to be the greatest in the world. There can be no doubt of this, if there can be such things as an "art-world" and an "art-school" admitted to our understanding. This school, and all American schools patterned after it, teach architectural history, the cunning of mechanical draftsmanship, and varying fashions of applied ornament as the art of architecture. The result is not French, it is not even Parisian. This product of pedagogy, a mere mask, untruthful and unreal, has swept over America: so numerous have been its American disciples, so strong is the desire to accomplish even



Plate VI. The untroubled artistic Southern temperament



Plate VII. Dignity and directness

the semblance of great things and to escape the punishment of achievement by work,—a short cut to a greatness that is a mockery and a sham.

It has been the complaint of many writers that in art-work the American fails to express the spirit of his nationality. This is the fault not so much of the restrictions accepted from tradition, as it is the effect of theoretic scholasticism. It is this which has given to literature an English, to music a German, and to painting, sculpture and architecture a French cast. This represents but an unsubstantial froth. The actual art of a people is that which they spontaneously and unconsciously weave into their daily life. The school is a limited imitation of real life. Experience is

the only educator, and a person learns only what he acquires for himself. In the last analysis all learning is self-taught. Education in the broad sense consists of a personal process of observation, analytical reasoning and memory. When any of these faculties are lacking, nothing is ever learned by experience.

In art education the school must confine itself exclusively to the instruction of fact, leaving to the student the formation of opinion. Now the multiplication table may be taken as illustrative of a matter of fact; while the instruction that the colors red and green are complementary, and, therefore, harmonize, is entirely a matter of opinion,

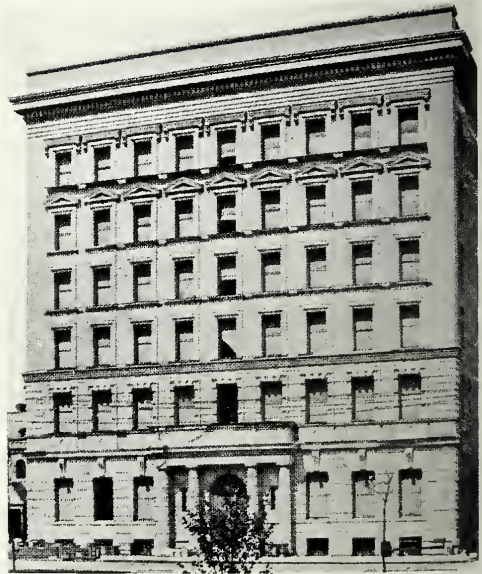


Plate IX. Good and conscientious, but yet a misdirected devotion to tradition

fancy and sentiment. Modern art education appears to proceed upon the theory that art is something which is applied upon something else, and that this something else is too prosaic and vulgar to interest the lofty mind of the polite student. The fact is, that art begins with the hod carrier, and the lowest workman in the scale. There can be no art without craftsmanship, and its spirit rises majestically from the sweat of hard labor. Art remains subservient to common sense, and cannot rise superior to it. Architectural art is not an abstract quality like music, but a concrete one like oratory. Eloquence rises to the height of oratory, only when its cause, argued with force and grace, carries conviction irresistibly with it. Thus architecture is married to utility; not doubt, but unquestioning conviction must be carried on the wing of power and beauty. Design does not, like rain, fall from the clouds. The architectural designer must stand upon the firm ground of utilitarian propriety, functional application of materials, the individual equation and the national tendency. Is it not enough to work a combination of these? Is not this better than taking directions from those who are themselves unable of imitating the art of extinct peoples which we now call glorious, because in its day it was the product of just

this and nothing more? In the course of a public lecture in connection with a great exhibition of drawings, the lecturer, a learned professor of architecture, pointed out the many rows of beautiful imitations of Greek and Roman columns with which



Plate VIII. Center Church on the New Haven Green

many prospective buildings were to be adorned. His comment was that while these were inappropriate and impractical as to fitness and function in the buildings, yet they served the very laudable purpose of "decorating our streets." This imbecile is



Plate X. The real thing is not wholly a phantom of the imagination

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still engaged in “educating” youth in architecture. Must it necessarily follow when buildings are fitly designed that the streets are unsightly? Is it inconceivable that a sane, logical architecture in buildings should produce a beautiful and appropriate street architecture? Is it not possible to “decorate” the streets, except at the expense of the buildings? As a fitting corollary may be mentioned the recent issue of a work by a learned critic on “How to Judge Architecture.” It is not surprising that the existing confusion should require a key in order to understand it, but why should anyone wish to understand it? Why not a book on “How to Judge Whiskey and Tobacco?” We are good judges of quality as to these without knowing why, but we do not feel the need of a key to explain the mystery. A vital art begins at the bottom and works upward. An era of devotion to beautiful surroundings, when refinement fathers a desire for quality rather than for quantity, begins with its expression in the ordinary necessities of daily use, with utensils and furniture, with artisanship and the workshop. The art school must begin at the bench and forge; the motive forces being hands, tools, steam and electricity. It may be that the Labor

Union is destined to become the modern vehicle which, in conjunction with reformed educational institutions, shall accomplish



Plate XI. Parisian pedagogism has swept over America

for modern industrial art what the trade guilds did for it in the Middle Ages—who knows? Monumental architecture repre-

strong and narrow-minded Puritan stock exert a dominating influence. The descendants of the oppressed of all nationalities improved, strengthened and refined by intermarriage, constitute the new nation of the present and the future. The beginning of the twentieth century finds it supreme



Plate XII. An adaptation of a copy of an imitation of Beaux-Artism

sents the climax of an art era, not its inception.

The American nation has a long ascendancy before it. The original Americans, the Indians, have left no artistic heritage to posterity. Nor do the children of the



Plate XIII. Street architecture without columns



Plate XV. "The many storied building"

commercially and the American people a nation of money-getters. Its people have vices, as well as virtues, weakness as well as strength. Lacking perfection, their full growth of power lies in the future. But such as they are, they have characteristics, distinct, unmistakable, unalterable. They

I DO not believe that ever any building was truly great, unless it had mighty masses, vigorous and deep, of shadow mingled with its surface. And among the first habits that a young architect should learn, is that of thinking in shadow, not looking at a design in a miserable liny skeleton. . . . Let him design with the sense of cold and heat upon him, let him cut out the shadows as men dig wells in unwatered plains; and lead along the lights, as a founder does his hot metal; let him keep the full command of both, and see that he knows how they fall, and where they fade. His paper lines and proportions are of no value: all that he has to do must be done by spaces of light and darkness.



Plate XIV. "A nation of money-getters"

will have an art, with or without outside interference, truly inspired by their nature, their institutions, their ideals.

In a recent court case an American judge in rendering decision declared that "a man has a right to be let alone." American architecture is entitled to the same opportunity. All is well with it. Let it alone!

and yet not divided into masses, can ever be of the smallest value; this great law respecting breadth, precisely the same in architecture and painting, is so important that the examination of its two principal applications will include most of the conditions of majestic design on which I would at present insist.

—John Ruskin: *The Seven Lamps of Architecture*; Chapter Three; *The Lamp of Power*.



Jeweled clasp

René Lalique

[EDITOR'S NOTE—The subjoined article, written by one of the best known Parisian art-critics, who is also a designer of reputation, is valuable, not only as a specific criticism of the French Salon, of the current year, but also as a summary of the tendencies observable in those famous exhibitions. Intended as a warning to France, and most generous to the work of rival nations, it is adapted to the instruction of a yet wider public than the one to which it was addressed by its author. The generalizations preceding the criticism of the objects illustrated might be applied with perfect truth to the conditions prevailing at the St. Louis Exposition. It is for Americans as well as for Frenchmen, to accept and profit by the lessons offered by Germany in her recent displays of decorative art, which may be characterized as logical, synthetic, well-coördinated and economical of energy to a degree as yet unequaled by the similar efforts of other nations. It is for Americans also to take to themselves the appeal made by M. Verneuil to his own countrymen: that is, to resist foreign influence and to hold firmly to racial and national traditions.]

THE APPLIED ARTS IN THE
PARIS SALONS OF 1904, BY M. P.-
VERNEUIL. TRANSLATED FROM
THE FRENCH BY IRENE SARGENT

BEFORE studying in detail the works shown the present year in the sections of the two Salons devoted to decorative art, it is well to seek a lesson from the total of the objects exhibited. For the question of modern decorative art is more than ever a pressing issue, and the crisis through which artistic evolution is now passing is of the highest interest.

It is undeniable that a crisis exists. It must be acknowledged rather than contested.

Whence comes this crisis? Why is it that the public does not respond, as the artists desire, and as it should, to the advances made by the former. The artists reply without due reflection: "The fault is wholly with the public, whose neglect of our efforts causes them to remain sterile. As a body we are only marking time; we are making no advance."

Let us be frank enough to confess it: this last sentence alone is true. We are

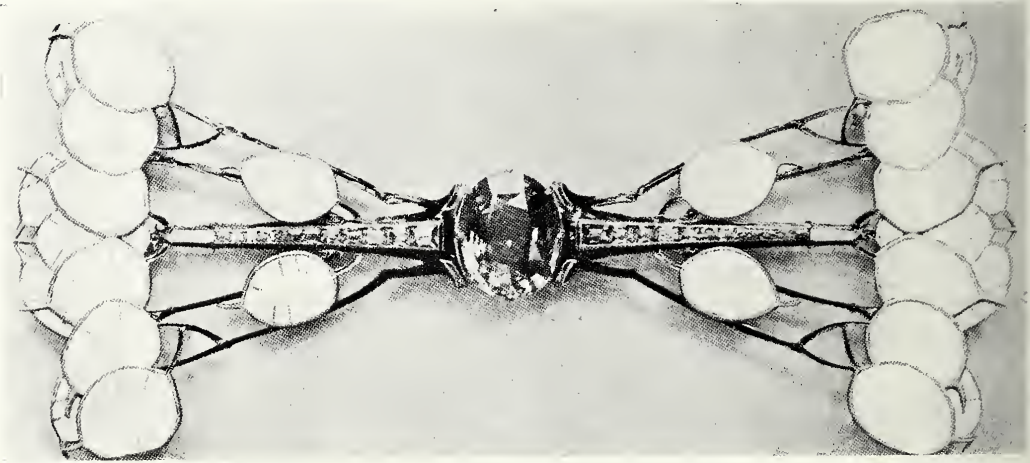
making no advance. But is this result solely the fault of the public? Are not the artists themselves, at least in part, the artisans of their own disappointments? Furthermore, this kind of disfavor—which, beside, is temporary—does it not result from false premises and from the lack of practical sense, which we have evidenced in this instance?

If we cast our glance abroad, especially through Germany and Austria, we shall find that the New Art is progressing surely

their turn, allow the public to follow the movement and to become interested in it, otherwise than in a purely Platonic manner.

What, on the other hand, do we now see, and have we seen up to the present moment in our country? Certainly, nothing parallel or comparable.

We have witnessed, indeed, significant efforts on the part of our artists. But we have seen these artists who ought to support themselves upon the product of their labor, nullify the same by entering into



Jeweled clasp

René Lalique

and for several reasons. In the first of these two countries, the desire of creating a national style which shall borrow nothing from foreign styles and, above all, be free from French influence, aids strongly in the diffusion, or rather in the propagation of modern art. Furthermore and principally, perhaps, the spirit of this art is thoroughly practical. The friendly relations between artists and manufacturers permit the former to establish themselves, and also allow the sale of work at reasonable, although remunerative prices. These conditions, in

controversy with the manufacturers.

An art-movement, thus directed, must, of necessity, be sterile. What, for example, should be the aim of the artist who creates a piece of furniture? It should be to produce a form which corresponds to the purposes to be fulfilled by the object, as well as to the exigencies of the material used in execution. The artist must also remember the practical presentation of his work to the public: the price which he must demand from the final purchaser. What then occurs almost without exception?

APPLIED ARTS

The designer rejects a cordial understanding with a manufacturer. He manufactures himself. He has neither workmen, workshops, nor capital. He can employ only those who botch and bungle. He can exert but ineffectual supervision over their work, and he is defrauded, as well in the quality, as in the quantity of their labor.

There results an increase in the selling price. Furthermore, lacking capital, the

any model must undergo in order to reach perfection.

Therefore, the artist whom we have described, presents to the public a model executed under the most unfavorable conditions, whether these conditions be regarded from the artistic, or yet from the commercial point of view.

But, if, in spite of all these disadvantages, the piece attains reputation, the sell-



Pendant

René Lalique



Pendant

René Lalique

artist does not execute a series of the same model: six, eight, ten, or twelve objects, which he produces at the same time. He creates only an isolated piece.

The production by series can alone permit him to compete successfully with the wholesale production of Louis XVI. bedrooms, or of Henry II. dining rooms.

Again, the lack of capital compels him to neglect the successive corrections which

ing price is so high that, even by suppressing all profit for himself, the artist is forced to demand a price so prohibitive that he drives away the intelligent buyer without hope of seeing him return.

The artist maintains truthfully that he has made heavy sacrifices. But this fact does not prevent the buyer from purchasing from the manufacturer for a reasonable sum, reputable cabinet-work, which can



Reading glass

Gaillard

not, indeed, so perfectly satisfy his artistic aspirations, but which compensates him, to some degree, by allowing him to possess complete furnishings at the price he would have paid for a single piece.

Who, then, is right, the artist or the public?

The sentiment prevailing in France is such—a spirit of independence, it is called by those who harbor it—that the artists have created an extensive society, one of whose objects—if, indeed, it be not the principal one in the opinion of many of its

members—is to resist the manufacturer.

Meanwhile, in Austria and in Germany, associations are founded and studios are established, in which new models are created and carried to perfection: facts which have deep significance; for before much time shall have elapsed, instead of the French supremacy in which those who remain at home still believe, we shall be subjected to foreign invasion. And we ourselves will have invited it.

Let those who are wilfully blind, travel and learn through observation. Let them visit expositions at Dresden, Berlin and Vienna! They will find examples which they may examine with profit, from several points of view. Will they discover in these examples that the artists have abandoned their just rights? Far from that! These artists, with proper understanding, have united with the manufacturers; they produce and sell, gaining profit thereby.

In France, modern art, with only too rare exceptions, has remained the art of the single piece, the art of the toy. The potter is determined to produce museum pieces only; the goldsmith is equally obstinate. All the applied arts are subject to the same error. Would it not be better to produce practical models and to offer them at rea-



Silver teapot

Mlle. Hoffmann

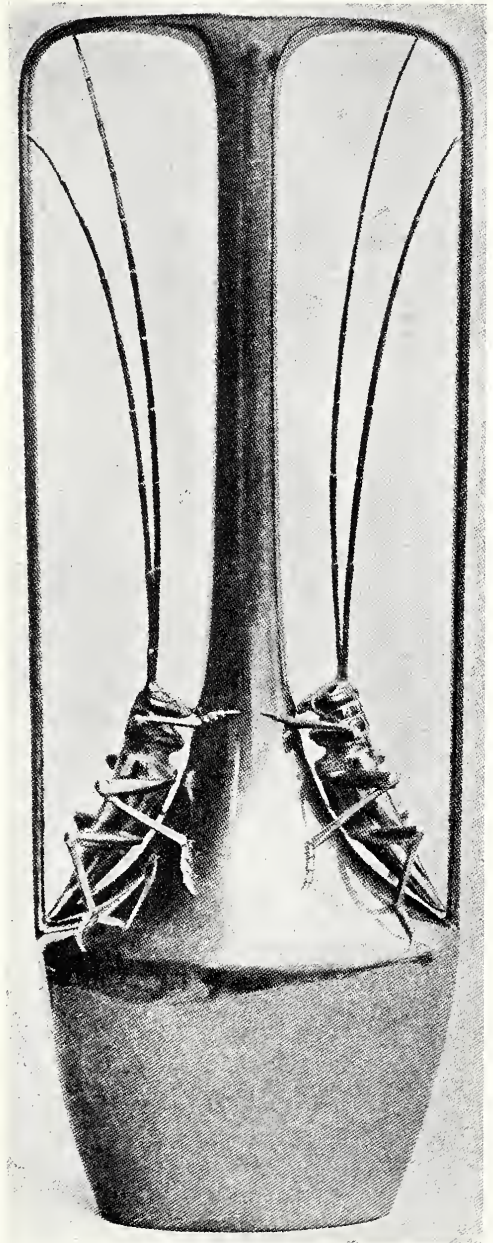
sonable prices? If this were done, then decorative art, at present much decried, would begin to make progress. Then, the public, or rather the purchaser, would necessarily direct the body of manufacturers, now refractory, but who would quickly join the movement, instead of obstructing it, if they were compelled to do so by their real interest. The want, it can not be too often repeated, does not lie in the absence of artists, but in the lack of practical sense.

Therefore, let us consider what our expositions of decorative art really are, what such expositions offer in other countries, and, above all, what they should be.

Let us take, as an example, the Secessionists of Vienna, who not only organize expositions of decorative art, but also offer many examples of action worthy of imitation. No two expositions are there ever alike. The decoration and the arrangements are constantly modified. The directors understand that the manner of exhibiting the works presented must be the object of their most sedulous care; that the public, which includes occasional buyers, will come more eagerly, in proportion that it finds the exhibition each time more varied. In this instance, practice confirms theory.

But the impression must not be gained that these exhibitions are very costly. Such is not the case. Rather, with simple means and great artistic instinct, charming and harmonious effects are most successfully assured.

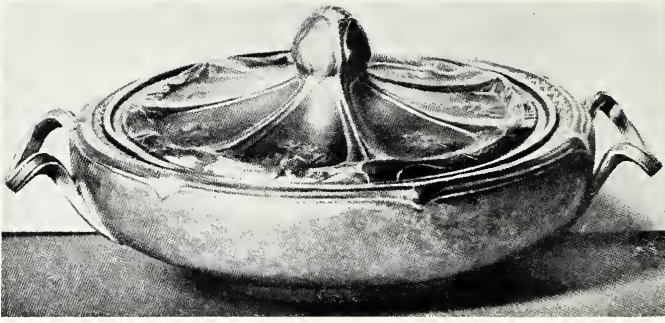
What difference exists between such expositions and the sections devoted to decorative art in the salons of both the *Société Nationale* and the *Société des Artistes Français*! In these we witness a sorry confusion in which the most dissimilar works



Bronze vase

Gaillard

stand side by side; no effort being made to present them adequately: that is, to establish and to accentuate their artistic values. This signal failure, it is evident, is not due



Serving dish

Mlle. Hoffmann

to the want of artists. It results once again from the absence of practical sense.

It can not be urged that the unhappy result it caused by the action of the painters and sculptors who fear competition. If such were the case, they would close the salons to the applied arts. But having admitted them, is it not to their interest to attract the greatest number of visitors that it is possible to do? Will not they themselves profit by the large attendance?

Each year, two, three, or four artists should be appointed to decorate the exhibition halls. Those can be found who are sufficiently disinterested to assume the task. With these artists manufacturers of high standing would associate themselves for the honor to be gained through such connection. And against this background, each successive year, in combinations never repeated, the objects to be exhibited should be artistically grouped. What a striking difference would be shown between an exhibition so organized and our present bazaars!

A minimum, if any expense, an assured artistic interest, a better presentation of exhibits, a truly aesthetic effort—are these things such as to deter artists from action? At the present time, it is of first importance to interest and attract the public. Recrim-

inations are idle. Action alone will be useful.

Certain of our artists seek to produce rationally. It is to be hoped that their example will be fruitful. But, unhappily, we shall have here but few of these examples to observe.

AMONG the decorative arts, that of the jeweler is the one whose recent revival has given the most complete results. Each year its new productions



Pendant

Feuillâtre

afford great pleasure to visitors at the Salons. Over all these exhibitors, M. Lalique maintains his incontestable superiority. This year, as always, he is distinguished by the elegance of his collection, as well as by a successful application of his art to feminine toilet. He shows necklaces, or rather collars, in goldsmith's work resembling embroidery, which are at once charming and novel in effect. One of these collars is ornamented with two heads of cocks confronting each other, forming a clasp, and modeled with great vigor. From these heads spread feathers in silver filigree, broadly designed and constituting the body of the collarette. The effect of the whole is of extreme distinction, novel, rich and, withal, restrained. The composition is an example of the happy medium characterizing the works of Lalique, which are adequately ornamented, but never overloaded, which are unobtrusive without poverty.

Another collarette shows a peacock *motif*. The principle employed in the clasp of the first necklace is here repeated. Silver aigrettes crown the heads of the two birds which might be censured as liable to wound the neck by their hardness and weight. The feathers are treated in an open-work composition lighter than that of the first necklace, which, as a whole, has more accent and style.

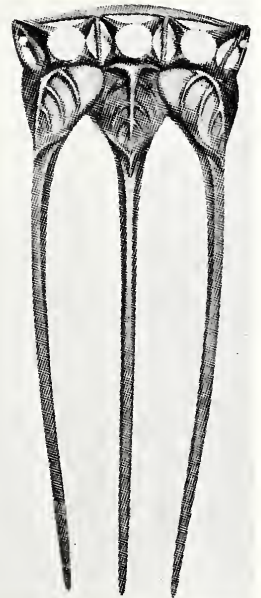
Following the necklaces there is a fine clasp ornamented with cut gems: a design showing knights in combat with a dragon,

whose head forms the principal *motif* of the composition which is one of great beauty. Beautiful also is the substance of the stone with its violet tones and lustrous greens.

There is another clasp formed of two large insects confronting each other and grasping a red stone in their sinewy claws. Other stones of a milky rose tint add to the piece a bloom which harmonizes finely with the silver of the insects. Still another



Combs in horn and jewels



De Waroquier

clasp is formed by a large yellow stone, probably a topaz, from which extend stems of the money-wort plant. The white discs of the papal coin are of mother-of-pearl, surrounded by yellow gold, which is enameled brown in spots. The effect is fine and distinguished, although the piece may be slightly criticised for its stiffness.

The Lalique collection contains also two charming pendants. In one of these a pearl of a dark shade is associated with three

insects, the bodies of which are of carved mother-of-pearl, with claws of enameled gold. The composition, while perfectly regular, is light, graceful and full of harmony.

A pearl also forms the focus of the second pendant design. From the gem as a center five branches extend, bearing exquisitely enameled foliage and flowers of mother-of-pearl. The delicate harmony

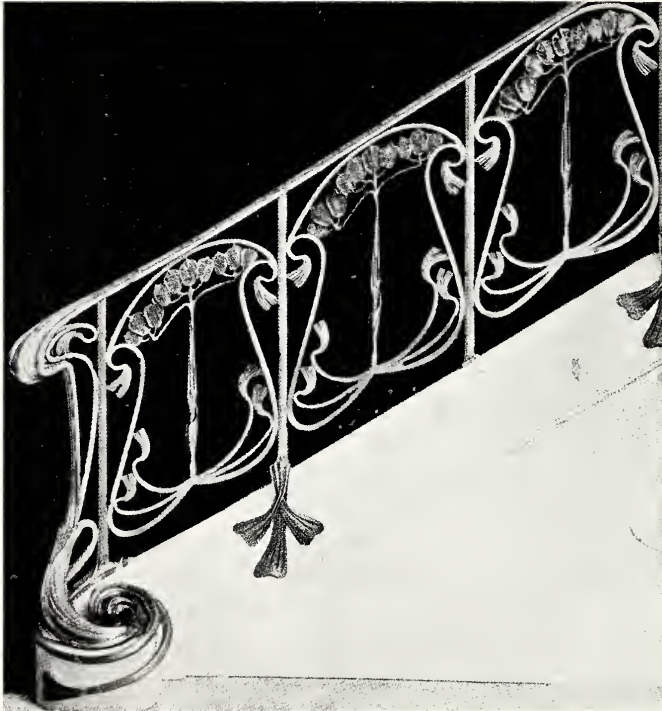
worthy of the great artist who continues to astonish us by the constant renewal of the resources of his admirable powers.

M. LUCIEN GAILLARD makes also an interesting exhibit, although it is one which is much less cohesive and unified.

His cabinet ornaments and his jewels are happily conceived and finely executed. He shows but a single weakness, which lies in his concessions to the taste of a certain portion of the public. For example, he ornaments certain of his pieces with small clusters of diamonds which positively detract from the interest of the composition. Touches like these, occurring as they do side by side with bold strokes, which are often happy as well, somewhat unpleasantly surprise the spectator.

Among M. Gaillard's successes may be mentioned a fine series of combs wrought from horn, and another series of cabinet ornaments admirably

treated. One simple and beautiful comb is formed from two carnations. Another, ornamented with flowers of the freesia, is less happy in design; while a third, composed of thistles and bees, is good in composition and faultless in execution. A fourth, ornamented with chrysanthemums, and a fifth showing apple blossoms, are also extremely clever. Others, in which



Balustrade in iron and copper

Majorelle

of gray and green is enchanting, and is heightened by the clear yellow notes of the gold at points left without enamel.

The Lalique exhibit contains further two low combs of ivory and mother-of-pearl, fine in both composition and color-harmony; also, two enameled *bonbonnières* which justify the same judgment.

Considered as a whole, the collection is

violet, lily-of-the-valley and forget-me-not *motifs* are treated in connection with small knots of diamonds, I have already criticised. I prefer to comment upon one whose design is composed of two dragon-flies surrounding a sapphire. It is curious in composition and exquisitely wrought. The horn, made very thin, is successfully used in the wings. But is the jewel one proper to be worn? The same question may be asked, and with

last is a beautiful and distinctive composition.

Other than these jewels, M. Gaillard exhibits several vases, superb in material and happy in composition, such as the one here illustrated, which is ornamented with grasshoppers. Another vase, without ornamentation, is in my judgment, still finer. It is characterized by an admirable color with smooth, satin-like effects, passing from



Pewter goblets



Brateau

stronger reason, regarding a diadem-comb, also ornamented with two dragon-flies, since both pieces are cabinet ornaments, rather than objects of personal adornment.

Among the objects in metal shown by M. Gaillard must be mentioned two belt buckles, Japanese in treatment and, therefore, less charming than if more original. One of these is ornamented with fir-cones; the other with flowers of the arrow-head. A third, more important, is composed of two serpents biting a yellow stone. This

warm sepia to lake-reds and in spots to burnt-orange tones.

A final example may be mentioned of a reading-glass, in which the *antennae* of an insect are employed with singular effect.

The exhibit of M. Gaillard, extensive and in some respects very interesting, is lacking in unity, and certain pieces included in the display, although very successful, can only cause regret to the critic who seeks in artistic work a clear, firm individual purpose.

IN the Salon of the National Society the jeweler's art is less prominent; the most important exhibit being that of M. Boutet de Monvel. This artist is surely making progress. He is more successful in his search for form and line, and his jewels are less barbarous in effect than formerly. But it is still toward harmony of line that M. de Monvel should direct his efforts, as well as toward simplicity. His design for a necklace composed of *motifs* derived from lichens is ingenious and even pleasing, although it is too complicated.

Returning to the Society of French artists, I must mention in passing, M. Waroquier, who shows a series of horn combs well composed, harmonious in line and color.



Copper vase

Bonvallet

M. Feuillâtre, this year, makes a specialty of jewels in enamel. We find among his exhibits a comb of horn and enamel in which two serpents are belching forth smoke. A second comb, decorated with chrysanthemums, is perhaps a trifle heavy. But the best example of his work is seen in a pendant formed of a female head in a green engraved gem; the hair changing into butterfly wings of firm, rich coloring, and the whole effect of the composition being most agreeable and successful.

To judge by their absence from the Salons of the present year, the masters of enamel seem to have gone out on strike. Not so the enamellers who exercise their craft at leisure moments. So that if we regret the absence of Grandhomme, of Hirtz and of Tourrette, we also regret to see the beautiful art of enameling delivered up into the hands of the vulgar and profane.



Street sign in wrought copper

Scheidecker

The near relative of enamel—painted or stained glass—shows, this year, little that

is truly fine. But praise must be given to a window by M. Socard, after the cartoons of M. Charles Guérin, in which a charming park appears treated with restraint in low colors. There are also two windows by M. Bernard Boutet de Monvel, which, executed in soft tones, are, furthermore, pleasing in execution.

The Salons are richer in wrought metals, and the public welcomes this year, as previously, the vases of M. Bonvallet. This artist now exhibits a fine, interesting series of these objects. Among them a vase with simple curves is decorated with eucalyptus flowers silvered with exquisite effect. The swelling vase ornamented with fir-cones and needles, here illustrated, is also very successful. Another with a *motif* adapted from the teasel is very elegant in form and happy in conception; while a fourth, treated with wheat-ears, is less pleasing. The most important of the series is a vase decorated with an oak *motif* and a serpent, which latter, upright and ready for attack, shocks rather than attracts. But the ornamentation of the piece is nevertheless beautiful and rich.

M. Scheidecker shows a new series of objects in open-work copper. A plaque, "At the Sign of Hope," is good and interesting.

The waves, the fir-cone and the woman are well and seriously treated. The open-work copper pieces, incrustated with colored



Copper vases

Bonvallet

cements, have less merit; the materials used seeming too insignificant.

Mlle. Hoffmann exhibits metal work treated by the *repoussé* process. The technical skill of this lady is incontestable, and certain of her pieces are charming; as, for example, a small silver teapot, simple and robust in form, together with several covered dishes for serving vegetables. Mlle. Hoffmann exhibits, beside, a series of vases



Nursery frieze

Lahalle



Nursery frieze

Cauvy

with supple forms and warm-toned stains. She shows herself to be in full possession of her craft, and she has now but to refine her ornament, in order to attain the highest rank among her competitors.

M. Brateau this year presents four vases: two pewter gobelets, "The Seasons," and "A Dance of Cherubs," both charming as compositions; a vase in copper *repoussé*, decorated with a dandelion *motif*; finally, a bronze vase in which the fir-cone is used as the theme of ornament. In each one of these pieces the versatile and delicate skill of the artist appears to excellent advantage.

M. Majorelle, in his balustrade of wrought-



Nursery frieze

Cauvy

iron, reveals excellent ability in composition. His point of departure is well-taken, although certain details may be criticised as failing in the requirements of the metal in which the work is executed. He exhibits, furthermore, a series of electric lamps, among which are certain interesting examples. One of these, in iron, ornamentally treating

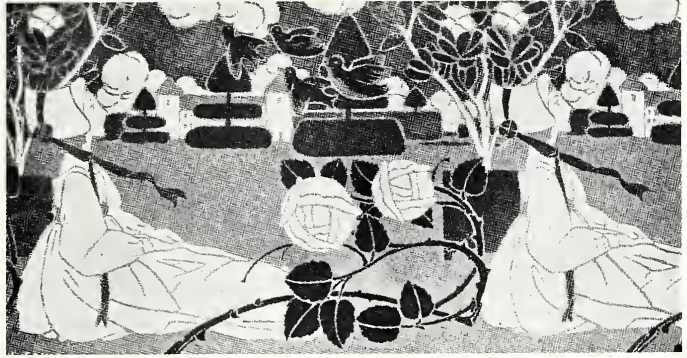
an umbelliferous flower, is very good, in spite of the base, in which the plant appears in a too complicated and too realistic state. Other similar pieces show purely linear forms with no suggestions of natural growths.

In paper wall-hangings and fabrics, the Salons offer certain creditable examples of work. M. Cauvy exhibits three nursery wall-friezes, which are ingenious, amusing and highly decorative. In two of the three designs, it is to be regretted that the flowers of the foreground are drily treated and are not unified with the remainder of the composition; but setting aside this slight defect, the friezes are good, while their subjects are well chosen and well developed. The same praise may also be given to a similar work by M. Lahalle.

In book bindings, MM. Clément Mère et Waldrapp present an important collection, characterized by great subtlety of coloring. Among them may be noted "The Mirror of the Native Sky," by Roden-

bach, which appears in delicate grey calfskin, with three white swans floating on water of a darker gray, strewn with a few yellow leaves, the whole effect being subtle and harmonious. Other examples among these book-covers are flecked with simple touches of color, concentrating at special points, and thus forming a decoration as singular as it is unexpected.

But one might indefinitely extend the limits of this special criticism. It is now necessary to sum up and to generalize. Yet first, allusion must be made to two strange, unauthorized exhibits of a nature which the



Nursery frieze

Cauvy

National Society, until now has been able to exclude; for while it has admitted many works of relative, rather than absolute value, it has rejected those which approached the limits of the ridiculous and abnormal. But this year, freeing itself from



Book binding

Mère et Waldraff

what some members of the jury may regard as traditional prejudices, the National Society exhibits a panel representing the profile of the Trocadero wrought out in a mosaic of postage stamps. This childish attempt is paralleled at the Salon of the French Artists by an exhibit of flowers made solely from bread-crumbs. And if only the flowers were beautiful, there might be a shadow

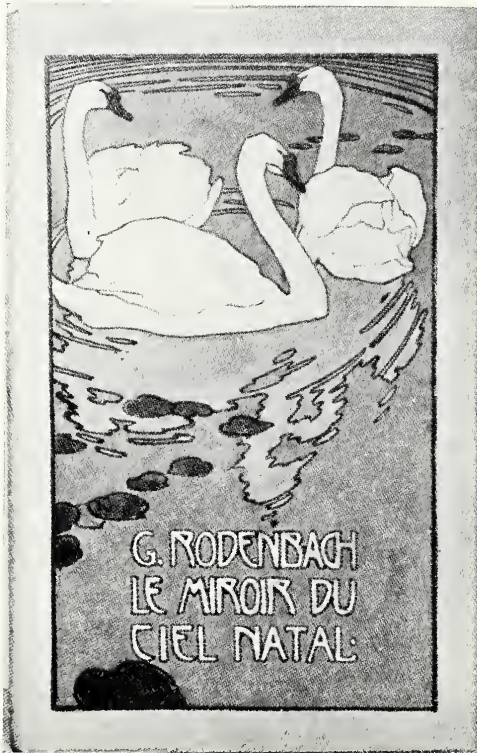
dignity of the Salons and the cause of aesthetic progress.

The expurgation which is so greatly to be desired in these expositions should be directed principally toward the works of amateurs, in which designs, stolen at hazard, are transferred upon leather, wood, or other materials, and colored in violation of every law of taste, under pretext of giving them the surface effect known to artists as a *patina*.

Therefore, as we cast a sweeping glance over the product of decorative art for the year 1903-4, as exhibited in the present Salons, we observe that no truly important effort has been made. And this statement is proffered in a spirit all other than that possessed by those persons who expect an integral, annual renewal of decorative art, in each recurring Salon. For manifestations such as these art develops too slowly. It does not, as certain restless spirits might desire, suffer sudden and radical revolutions. That excellent results may follow to the advancement of art it will suffice that certain artists ripen their powers and improve the quality of their production.

What is the most necessary and most desirable is that artists may enter into a period of practical work, studying execution as diligently, if not more ardently, than their model. For only when they shall be penetrated by this fundamental idea, will modern decorative art begin to make progress. Only by this means will the public advance to the aid of the artists. Without public sanction and support the new aesthetic movement will be sterilized and utterly fail.

It is this possible event which should be put prominently before the minds of



Book binding

Mère et Waldruff

of excuse! But as the case stands, the action of the jury of admission is incomprehensible and we may expect next year to find installed in the Salons, the weeping willow so dear to artists in human hair. Such are the present indications of the revival of art! Yet again, the extreme character of these two exhibits shows their weakness, their inability to affect permanently the

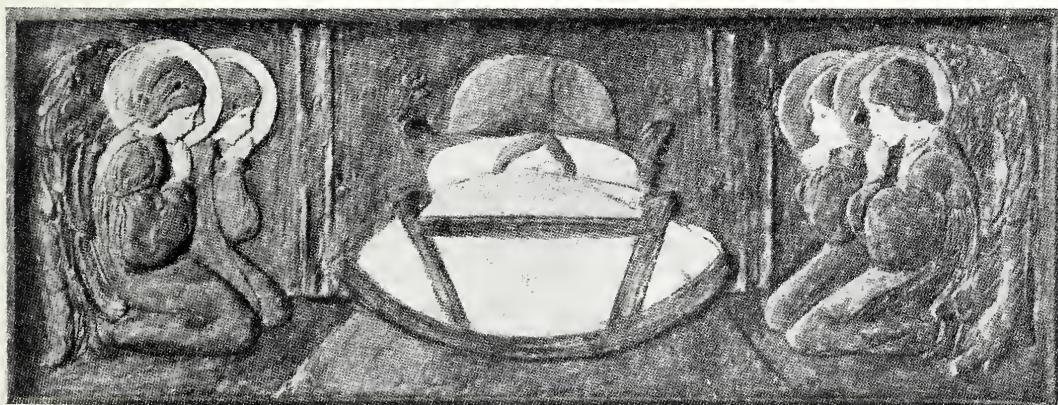
Frenchmen who, it would seem, are not fully sensitive to the existing situation. Long since, certain foreign nations began to study production from a reasonable, logical point of view, and from such study results their superiority, much more than from their art, properly speaking.

For the present, France must valiantly exert effort, without feeling anxiety regarding her neighbors and competitors. We Frenchmen must continue to be French, resisting the influence of that modern art which, in other countries, although easily responsive to racial genius, is yet far from possessing the essential qualities required in our own aesthetic expressions: that is to say, harmony and elegance.

IT is scarcely necessary to add to the very full notes and comments of M. Verneuil.

But in one or two instances designs which would seem clear and simple to one familiar with certain distinctive localities of France and Belgium, hide, in great measure, their significance from the untraveled examiner. Such, for instance, are the exquisite book-covers which the French critic has praised for their harmony of color and decorative

design. But beyond these qualities they possess a charm like the aroma of a subtle perfume. The one entitled "The Reign of Silence" is plainly a corner of the *Béguinage* at Bruges, that community of women set within a larger city of almost death-like silence, and consecrated to work, self-sacrifice and prayer. The second design, no less a picture of Bruges, is quite as strongly reminiscent, although in a purely pictorial sense. Within its miniature limits is condensed the autumn melancholy of the old city, pervaded, at that season, to extreme heaviness by the gray atmosphere of the North Sea. It corresponds perfectly to the title: "The Mirror of the Native Skies." One other design deserves a passing word of comment. It is that of the frieze in plaster by Mlle. Williams. It pleases the eye by its harmonious union of straight and curved lines. It has a firm, sculptural quality which instantly commands attention. But still further, it suggests the artist's acquaintance and sympathy with Brittany and all that is implied by the name of that remote, picturesque and romantic region of old France which is still subject to the reign of the primitive. I. S.



Frieze in colored plaster

Mlle. Williams

THE FRANCISCAN MISSIONS OF THE SOUTHWEST, NUMBER VII. SOME ARCHITECTURAL DETAILS. BY GEORGE WHARTON JAMES

THE broader knowledge we gain of the Franciscan Mission structures, the greater becomes our respect for their architects and builders. Their boldness, originality and diversity at once please and instruct us. It is not my purpose, in this article, to analyze all the varied forms of the Mission architecture, or to discuss technically the successes or the failures

consequent upon their use. Purely as a layman, addressing himself to those sufficiently interested to allow one without technical knowledge to comment upon details which give marked individuality to these generally similar structures, I shall present a series of photographs which I have made within the past few months.

Even in a cursory survey, one cannot fail to observe the differences in façades, pediments, *campanarios* (bell-towers), columns, buttresses, door and window arches, etc., presented by Mission architecture. Some of these we shall now consider.

Façades. Opinion is divided as to which is the most striking, pleasing and architecturally correct of the Mission façades. Perhaps that of Santa Barbara (see *Craftsman*, January, 1904, page 322) would receive the largest number of votes, were the question to be decided by such a test. Those whose tastes incline toward the more ornate Spanish styles, would choose between the two San Carlos buildings at Monterey: that of the town, and the yet more famous and historic one of Carmelo Valley, both of which are pictured in the *Craftsman* for January, 1904, pages 330 and 332. It will be easily conceded that in elaborateness of design the Monterey façade leads all others. But elaborateness is not always the most pleasing quality, nor yet is it always united



Figure 1. Façade of San Francisco de Asís (Dolores); San Francisco, California. Photograph by H. C. Tibbitts

with perfection. The simple dignity of the Carmelo façade, the doorway, the central star window, with the severely plain gable, broken only by the impressive sweep of the semi-circular arch, make a pleasing combination which is worthy of study.

That of San Luis Rey (see *Craftsman* for January, 1904, page 324), is, perhaps, the most distinctive of them all. It contains all those features which are recognized as typically "Mission:" such as the curved and stepped pediment, the lantern crowning the same, and the two-storied, pierced bell-tower, with chamfered corners and lantern crown.

The façade of San Francisco de Asís (Dolores), which is here presented in Figure I., differs widely from any of the others. It has two stories, resting upon a solid, projecting double foundation, the front of which is cemented. The lower story consists of four columns, two on either side of the doorway, the arch of which is supported by simple right-angled stone doorposts, crowned with a half-round cornice. The base consists of a double plinth and a narrow fillet or cushion, upon which the plain shaft rests. Its cap is simple, being composed of two enlarged sections of the shaft, divided by a fillet, and topped with a plain abacus.

A double membered cornice now stretches across the whole building and becomes the base for the upper portion of the façade; thus forming a kind of rude entablature. Resting upon this cornice, yet retired somewhat behind the lower columns, are six engaged columns; the two outer ones being but three or four feet high, the second pair somewhat higher, and the inner pair from six to eight feet in height. In the central

space between the two highest columns, the wall is pierced by a rectangular void; room being thus afforded for a small bell. In the two next outer spaces, similar piercings occur, the tops of which are arched, and in these hang two larger bells. Each bell has a wooden carriage to which it is fastened with rawhide thongs, the latter giving an excellent example of the toughness and durability of this material.



Figure II. Façade of San Juan Bautista.
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The remaining vestiges of the San Diego façade (see *Craftsman* for April, 1904, page 41), are similar in style to the central part of that of San Luis Rey (see *Craftsman* for January, 1904, page 324), although it is less elaborate than its near northern and later built neighbor.

San Gabriel is peculiar in construction, as it has no façade; the side of the church, with its buttresses and stairway into the

choir gallery forming the main front. Attached to this, at the left, stands the *campanario* (see Craftsman for January, 1904, page 323), without which the entire structure would be dull and ineffective. Of a similar character, and yet quite different in detail is the façade of Santa Inés (see

attached to the church wall, which gives dignity and character to the façades at San Gabriel and Santa Inés.

San Luis Obispo (see Craftsman for April, page 46), San Juan Bautista (Figure II), and San Miguel (see Craftsman for May, page 207), make no pretense to imposing façades. The chief entrance is at the end of the main church building. Somewhat more elaborate, and made imposing with its massive tower at the right, and large hipped buttress at the left, is the façade of San Buenaventura (See Figure III). Here, too, the arched and corniced doorway, with the simple pilasters, and the triangular entablature pierced by a square window aperture and a bracketed niche for a statue, break the monotony felt in the three previously named structures.



Figure III. Bell-tower and façade, San Buenaventura.
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Craftsman for January, 1904, page 326). Here the end of the church, with the addition of the *campanario*, serves as the façade; since the wall at the right containing the bells, is a solitary wall, as can be seen from an examination of the engraving on page 328. It is the *campanario*, in each case

Santa Cruz much resembled San Buenaventura, as a glance at the Craftsman for May, 1904, page 203, will show, although it will be noted that there are two buttresses; that there is no triangular entablature; and that the tower recedes, instead of projecting along the right wall as at San Buenaventura.

San Rafael had a side entrance at one end of the church building (see Craftsman for May, 1904, page 208), with twin star windows, one above the other.

Most interesting and unique, perhaps, in this respect, is San Antonio de Padua, im-



Figure IV. Tiled pyramidal roof of bell-tower at San Carlos, Monterey

perfectly shown in the *Craftsman* for April, page 42. Here the façade is built some ten or twelve feet in advance of the front end of the church. Then, the intervening space is arched over to form a closed entrance. This façade is of burnt brick, although the church is of adobe, and, while the latter is in sad ruins, the former is almost as perfect as when built. At the bottom are three arched entrances: all being semi-circular, and the largest in the center. The pediment is of the Mission order, and will be later described. Above the entrances are three piercings for bells; the lateral ones contained in tower-like extensions, which were formerly surmounted by crosses. The monotony of the plain brick work is destroyed by a series of dividing cornices, one of which reaches across from the bases of the entrance arches. The next higher

cornice stretches unbrokenly across from the bases of the two side bell towers, followed by a third, which extends from the bases of the arches of the side towers, forming a base for the central bell piercing. There is still a fourth cornice above this upper bell arch, and all the three bell spaces are likewise divided by simple cornices. The result is a most pleasing whole.

2. *Pediments.* At first one might believe that little or no diversity could occur in the Mission pediments, yet important variations may be observed. If we take that of San Luis Rey as the typical curved and stepped pediment, we shall find that it stands absolutely alone. Let us analyze it! Beginning at the lantern, we find that this detail rests upon a flat top, making a sharp downward curve to the perpendicular and resting on a narrow horizontal platform; then,



Figure V. Campanario, Pala Mission



Figure VI. Mortuary chapel at San Luis Rey.

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Figure VII. Ruined entrance to garden at San Luis Rey

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Figure VIII. Side wall, San Luis Rey.
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a concave and convex curve reaches another horizontal platform, followed by a final concave and convex curve to the supporting cornice.

Now compare this with the five other existing pediments! That of San Gabriel has already been described. It is the pediment of the *campanario* (see Craftsman for January, 1904, pages 323-327). That of San Carlos at Monterey shows a long, sweeping, convex curve, with a flat termination at the bottom, and scrolls at the top connecting with a slight arch. It can scarcely be placed in the same class.

The pediment of San Diego (see Craftsman for April, 1904, page 41) is in ruined condition, showing merely the double (concave and convex) curve; while that of Santa Inés (see Craftsman for January, 1904, page 326) is a pediment to the *cam-*

panario. Here we find a succession of convex curves; three in the series dropping down from the central arch on which the cross rests, make the pediment. The pediment of San Antonio (see Craftsman for April, page 42) is again different. The bricks of the crown are stepped, there being eight or nine layers. Then follows a double brick cornice, the edges of the brick being molded to the half round. Next is a concave curve, a perpendicular step, resting on a flat platform, followed by two more concave curves of unequal length.

Here, then, we have the proof that of six Mission pediments no two are alike.

3. *Campanarios*. The bell-towers show almost equal diversity. There are eleven Missions which had (or have) distinct bell-towers, not including the quaint one at the *Pala Asistencia*. The points of similarity between San Gabriel and Santa Inés have been already indicated, and the uniqueness of that of San Antonio has been discussed.

San Luis Obispo formerly had three pierced apertures in the main wall of the church above the doorway, shown in the Craftsman for April, 1904, page 46; but when the restoration took place, this interesting feature was abolished by blocking up the apertures and building an ugly, inharmonious, detached wooden tower. The same style of aperture characterizing San Luis, it will be remembered, is that which obtains at Dolores (San Francisco).

San Juan Capistrano has a unique *campanario*, since it is composed of a wall joining two buildings, and pierced with four apertures, as shown in The Craftsman for May, 1904, page 200.

Of bell-towers proper, there are six; the best known being those of Santa Barbara

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and San Luis Rey. Between these two there are only slight differences, which were indicated in the January article. The bell-tower of San Buenaventura (see Figure III.) is very similar except that it shows no chamfers, and that the corner finials are different. The tower of Santa Cruz has disappeared, but it belonged practically to the same class.

Entirely dissimilar, and also different from each other, are the towers of the two Missions at Monterey. The Mission in the Carmelo Valley, with the egg-shaped dome, and the Mission at Monterey with the pyramidal red tiled roof, are well pictured in the January Craftsman, although the new picture (Figure IV.) accentuates the charm of the latter structure.

The *Pala campanario* (Figure V.) is unique, not only in California, but in the



Figure IX. Side entrance, San Buenaventura.

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Figure X. Entrance to chapel of Sacred Heart, San Carlos, Carmelo Valley.

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world. Built upon a pyramidal base, it is a peculiar pedimental structure standing alone. It is two stories high, each story being pierced with a bell aperture. There are two pediment curves, and three cornices which break the monotony of its face. It was undoubtedly built by the same hands that fashioned San Luis Rey.

4. *Columns.* Superficial observers have often condemned the use of certain columns in recent buildings, contending that they were not "Mission columns." But here, as in every other branch of architecture, the Mission builders enjoyed variety. A careful survey of the illustrations already published in this series will show more than one kind of column. It will be observed that I shall use the word in its broad, and not in its rigidly technical sense.

Of engaged columns in imitation of the

classical style, two marked examples are found: at Santa Barbara (see *Craftsman* for January, 1904, page 322), and at San Luis Rey (see Figure VI). In this illustration it will be observed that the entabla-

This mortuary chapel at San Luis Rey is most beautiful even in its desolation. Octagonal in form, it was entered from the church; the doorway occupying one side of the figure, and the altar the opposite side.



Figure XI. Arch of main entrance, San Diego.

ture of the reredos of the mortuary chapel has four engaged columns with Ionic capitals, like those at Santa Barbara, which have been already described.

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At each angle is an engaged column built of brick, the front of which only is rounded. The rear part is rectangular and fits into the ordinary brick of the wall, allowing

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the rounded surface to project. As will be seen from the picture, these columns are capped with a three-membered cornice, also of brick and, springing from column to column, there is a series of arches which serve to ornament the sides of the octagon.

Figure VII. shows the ruined entrance to the San Luis Rey garden, in which there occur two engaged columns which have not yet lost all their original charm and beauty.

Columns, engaged and disengaged, are seen on the façade of the San Francisco de Asís (Dolores) Mission (Figure I.).

The square piers for the colonnades of nearly all the Missions are similar to those pictured in the Craftsman for January, 1904, page 322, Figure I., and in the April number, page 44. These square piers are built of brick and plastered. At Santa Barbara, they have chamfered corners, and occasionally, as in the colonnade of the *patio* at San Antonio de Padua, they are built of adobe; but generally burnt bricks were used. At La Purísima Concepción, the nineteen remaining pillars are square, with chamfered and fluted corners; some of them being brick, some of stone, and some of adobe, and all plastered.

The "gnawing tooth of time" wears away objects that are neglected much more

quickly than those which are cherished. Here destruction proceeds in increasing ratio. The exposed brickwork of the piers of the colonnade at San Antonio is rapidly "eroding," and if nothing be done to arrest the decay, the masonry will soon crumble and fall.

5. *Pilasters.* Under this head two new illustrations must suffice. Figure VIII.



Figure XII. Distributing arch of adobe, at San Antonio de Padua

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THE CRAFTSMAN

shows the side entrance of San Luis Rey. Here it will be seen that the supporting column of the entablature above the side entrance is of chamfered and fluted brick. Much of the Missioners' brick was thus molded at San Luis and elsewhere: a point worthy of note. As it is difficult to make plaster adhere to adobe, in order to obtain an anchorage, the adobe walls, here and in other

San Buenaventura, a perfectly plain pilaster (except for the cornices) is used, and the general effect is good. (See Figure IX.) This plain method was employed by the Mission builders in many places, for arches, door and window frames, etc., The effect of this archway is most interesting, as showing how the Mission Fathers brought with them and utilized memories of the old world.



Figure XIII. Square brick doorway at San Juan Capistrano.

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Mission buildings, were divided into lozenges, into which small pieces of brick were placed. These lozenges can be seen near the foot of the stairway in the picture and they are observable in many exposed portions of the walls throughout the whole line of the Missions.

At the side entrance to the church at

The arch is Moorish-Gothic, with renaissance *motifs* in the entablature. The cross, as is evident, is a modern intrusion, to replace a lost, or stolen statue.

Figure X. shows an ornate clustered column at San Carlos. It is the entrance to the chapel of the Sacred Heart of Jesus. Here is a distinct reminiscence of the Arch

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of the Two Sisters in the Alhambra. The arch is Moorish-Gothic, with distinctive renaissance features in the columns and the entablature. It is, without question, the most ornate piece of architectural detail found on the long line of the Missions.

6. *Arches.* To treat the various Mission arches as the subject deserves would require many more pages than are contained in the

principal arch of the first Mission established, is the main entrance at San Diego (see Figure XI). The austere simplicity of this arch is most pleasing. It is structural and therefore satisfying; the more it is examined the more it grows upon the observer. The simplicity of the device by which it is made to stand out, should be observed. The bricks of which it is built



Figure XIV. Entrance to chapel, San Juan Capistrano.

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present number of the Magazine. The variety, although nearly all of them are included within the limits of simplicity, is far greater than one might suppose. Some of these have already been considered, such as those presented in Figures IX. and X.

Of prime interest, because it was probably the first arch built, and in any case, the

are brought forward a few inches in advance of the main wall. Then, at the arch, the wall itself is recessed another inch or two, and arch and recess are crowned with a five-membered cornice; the members being plain flat brick, and each row set forward an inch or two beyond the row beneath.



Figure XVIII. Sacristy side of doorway, San Juan Bautista.
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yard at Santa Barbara, although the arch is much flatter.

At San Luis Rey, the curved *motif*, worked out differently and without the point, is shown in the arch leading from the church to the chapel of the Third Order of St. Francis, and pictured in Figure XIX. Here three convex curves meet at a central convex curve, thus adding another pleasing variation to those already noted.

Figure XX. presents the arch and entablature over the doorway leading from the altar to the sacristy at San Carlos Carmelo. Here the elliptical arch, with its corresponding elliptical cornice, is most effective and strong. The structural power of these simple arches, to my mind, contrasts most favorably with the effect of the more ornate ones in the Monterey church, one of which is shown in Figure XXI. Here, the direct

influence of the Moorish-Gothic-Renaissance is apparent. Indeed, no pretense is made that this is other than a copy of many of similar doorways occurring in Spain. The arch, with the renaissance scroll and the conventionalized design of the entablature, of which the egg and dart pattern is the chief feature, connect it closely with its European prototypes.

It is interesting here to note at the two Monterey churches, what is doubtless the direct influence of Padre Serra. In the archways, the columns and the towers, there is an attempt at adornment of the more ornate character which is not usually found in the other Missions. Four Missions, alone, of the earlier buildings, are prominent as expressions of architectural zeal and fervent affection. These are: I. San Luis Rey, in which Peyri's dominating mind re-



Figure XIX. Curved arch over doorway at San Luis Rey.
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Figure XX. Doorway leading from altar to sacristy at San Carlos Carmelo.

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vealed itself in a building which many consider the king, indeed, of all the Mission structures. It also revealed the builder's love and almost feminine tenderness in the exquisite quality of the octagonal chapel dedicated to the Third Order of St. Francis, as the stigmata over the altar clearly demonstrate. II. San Juan Capistrano, in its pristine grandeur, surpassed, perhaps, all the others. Even the ruins speak eloquently of the love and devotion of its builders. The stone work is more substantial and structural, and the ornamentation more artistic and pleasing than we find them in any other building.

III. San Antonio de Padua, although built of brick and adobe, was a structure reared by affection. The façade has been already discussed, and throughout the

building, the lavish care and love of the priestly builder are evident. By reason of the short lives of these buildings, such indications of affection are intensely pathetic. What visions of centuries of power and influence must have cheered the faithful sons of Holy Church as they planned the structures destined so soon to crumble into ruin through the neglect of a ruthless people. But is love ever lost? Can affection ever be bestowed in vain? Only in the assurance that love is never really wasted, can we find comfort, as we stand in the presence of these eloquent ruins.

IV. The fourth of these especially favored buildings is that of San Carlos Carmelo. Here Serra's power and love are felt, since this building was the object of his adoration. While the whole California field, in the wider sense, occupied his heart



Figure XXI. Doorway at San Carlos, Monterey

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and energy, it was upon Carmelo that he expended his most immediate affection. This was his home, his special abiding place; therefore, tower, star-window, arches, columns and walls evidence his influence.

Santa Barbara and Santa Inés came later, and they rightly belong to this same class of specially favored builders.

clad hills lead up to the deep blue California sky. We may here picture a monk of the olden days, sitting in meditation and transported in thought to a similar landscape in faraway Spain. We can imagine him thus meditating until his whole nature became saturated with the nostalgia that kills. Little by little his reason gave



Figure XXII. Elliptical arches of differing axes placed side by side, San Juan Capistrano.

Photograph by C. C. Pierce & Company

But to return to the details. At San Antonio, there are a number of recessed window arches; the frame being square, while the arch within is elliptical. One of these occurs in the wall of the monastery and affords a view of the wooded plain beyond, stretching away as far as the eye can reach; while, to the right, the live-oak-

way, and he died while alive, as true a martyr as if he had been burned at the stake or pierced by a thousand arrows. Such a picture may seem a mere phantom of the imagination, but, alas! it had several proofs of truthfulness in the early days of the last century.

Figure XXII. shows the use at San Juan

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Capistrano of two elliptical arches of differing axes placed side by side, in the front corridor. It is not easy to explain this singularity, unless by assuming that as the wider elliptical arch is the later one, it was so constructed, either because a wider space was needed, or the builder regarded the variation as a pleasing one. Individual taste alone could decide such a question.

Two other arches at San Juan Capistrano demand attention. Figure XXIII. is remarkable in that six arches are superposed one upon another in the perspective. The one in the foreground is an elliptical arch in the corridor. Next follows the arch in the wall of the *ptero*ma,* a square bricked doorway. On the other side of the building is a semi-circular arch over the doorway leading into the *patio*. Across on the other side of the court is another elliptical corridor-arch, behind which, dimly to be seen, are another elliptical arched-doorway and a square arched gateway.

The quadrangle at San Juan was originally surrounded by corridors with picturesque semi-circular and elliptical arches. At the northeast corner, where the *ptero*ma made a right angle, an auxiliary arch was introduced with most picturesque effect (see Figure XXIV). Such an arch is strongly structural, as a support to the corners of the two meeting lines of arches, and also to the roof covering the *ptero*ma. The corner pier of the series thus becomes the resting place of the bases of three arches, the other spandrel of the auxiliary arch resting upon a pier built triangularly into the wall. I do not know of a similar arch

in any other of the Mission corridors.

Thirty-eight arches still remain on three sides of the *patio* at San Juan. There are none remaining on the western side.

Another glance at Figure XXIII. will reveal the picturesque, although simple chimney at San Juan. A few hours labor in placing the brick tiles produced a pleasing feature out of a necessity too often abandoned to extreme ugliness. It is sug-



Figure XXIII. Six arches in perspective at San Juan Capistrano.
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gestive in its possibilities for modern buildings.

In the same illustration and in Figure XXIV. the simple device used for the ornamentation of the cornice of the corridor arches is clearly presented. The corners of thin flat brick tiles are placed obliquely

**Pteroma*: The side or flank, hence, in modern usage, the space covered by the roof of a portico, and therefore including the columns and intercolumniations, although in general usage it applies only to the passage between the columns and the wall behind.—Russell Sturgis.

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on the top of the wall, then a heavier brick is set over these, square with the wall beneath.

Before concluding this article, I must refer to the heavy and massive buttresses found in nearly all the Mission buildings. Two of these are clearly seen in Figure III. They are interesting enough to photograph, but I have already exceeded my allotted space. Nearly all observers, on first seeing them, ask the reason of their massiveness. But when it is remembered that San Juan Capistrano, La Purísima, San Juan Bautista and others suffered

severely from the shocks of earthquakes in the early part of the last century, the motive for these tremendous masses becomes apparent. They were made extra large and heavy as a precaution against future disaster.

Many more details might be presented with both interest and profit, but the ones chosen I regard as the most important. They at least suggest that although the Mission architects and builders were dominated by one common style, they were, by no means, servile imitators of originals, or copyists of one another.



Figure XXIV. Auxiliary arch over the pteroma at San Juan Capistrano

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A JAPANESE COLLECTION

A JAPANESE COLLECTION IN AMERICA. BY DANIEL HOWLAND MAYNARD

WHILE everybody is asking questions about Japan, probably few realize that a most varied and interesting collection of the art works of that country is to be found in the art museum of the city of Springfield, Massachusetts. Those who believe that the great cities contain all the really excellent public and private collections, will be surprised to learn that in the beauty and diversity of the exhibits them-

selves, and in the charm of its setting, this collection is absolutely unsurpassed in America to-day, and in, at least one important special feature,—that of *cloisonné* enamel—it outranks the combined collections of the Metropolitan Museum in New York, and the Boston Museum of Fine Arts.

The George Walter Vincent Smith Collection—for such is its name—occupies nearly all the upper floor of the Springfield Art Museum, and, although it is not a Japanese collection wholly, this department is of the most extraordinary beauty and value. Those who are interested in other forms of art expression, will find here



The Springfield Art Museum, West Façade

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numerous attractions. And even should one's preference incline toward Russian art, which is popularly believed to be unimportant, some spirited bronzes of the savage Cossack will appeal to him with a strange fascination.

The little museum at Springfield deserves the title, *The Museum Beautiful*, for taken all in all, it gives such pleasure as is derived from no other. It baffles description, and must be seen, not once, but many times, in order fully to realize its subtle charms.

Here may be found examples of the work of the famous Japanese artists, Ritsuo, Korin, Masamune and Miochin. The

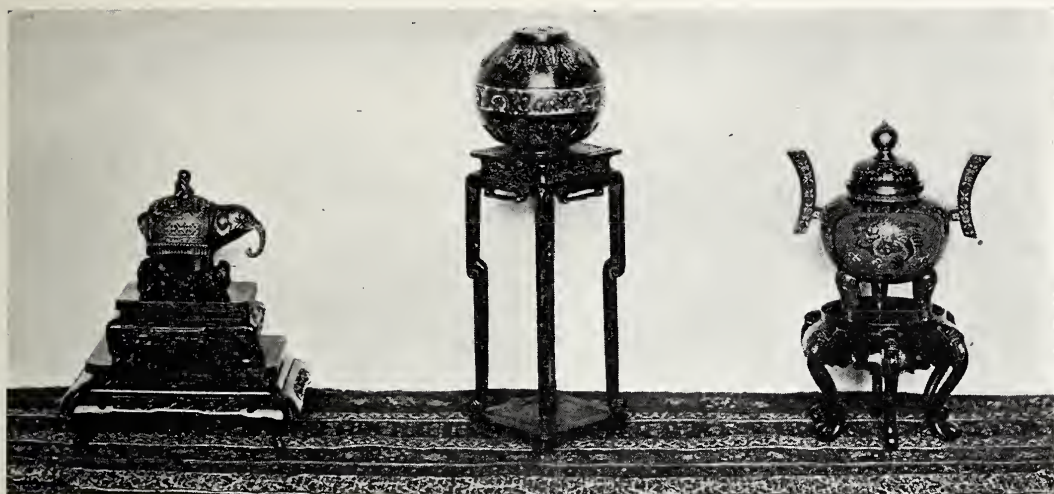
names of these four are inscribed on the south façade of the building, an honor which they deserve, and which is particularly appropriate here, if the character of the display be considered. Probably it is the first time in the history of museum building in America, that the names of these Japanese artists have appeared beside those of the great European masters.

Several persons with a thorough knowledge of such matters, have declared that the display of *cloisonné* enamel in the collection is nowhere equaled or approached by others in this country, nor by that of any public museum in England.



George Walter Vincent Smith collection, Springfield Art Museum. View looking west from the northeast gallery

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Japanese enamels: at left, *Koro* in *cloisonné* enamel, elephant form, decorated in mother-of-pearl, lacquer and enamel; executed by Ritsuo, about 1740, A. D.; in center, *champlévé* enamel, cover design represents crest of the *Daimio* of Arima; at right, *cloisonné*, executed in nineteenth century

The George Walter Vincent Smith Collection contains in all about one hundred and thirty pieces of beautiful *cloisonné* enamel. There are two large cases in room A (see plan of museum), and one case of smaller size in room H, with a dozen or more separate specimens arranged in various and attractive settings. None are exceptionally large, but all are exceedingly beautiful. One feature interesting and valuable to the student, particularly, is the arrangement in the first case of several small squares of a metal base, in which the process of this method of enameling is shown in various stages of completion, from the attachment of the fine metal *cloisons* to the polished surface of the finished ware.

Among so many pieces, all so excellent, it is somewhat difficult to select for detailed description any special ones. Several, however, are surely deserving of more than a hasty glance of admiration. A careful study of the specimens of the first case reveals many interesting pieces, a number of which are so small that ordinarily they

would escape notice. One such is a tiny *koro* in the form of an elephant; this is most charmingly decorated in mother-of-pearl, lacquer, and enamel, by the great artist Ritsuo of Japan, at about 1740. This exquisite little *koro* rests on a wooden stand of more than treble its size. Another much larger *koro*, in the same case, is of Chinese workmanship of the eighteenth century; the top and a portion of the upper surface of the cover are of metal work, in which are wrought writhing dragons.

In the second case, an enameled water pitcher with tripod support, eighteenth century Chinese work, is of unusual shape and decoration. The largest piece in this case stands near the center, and is decorated with a beautiful landscape design with deer; it is Chinese of the early nineteenth century.

Several pieces represent mythological subjects, and among these is a water heater which shows the dog Foo on a green ground; the mark is Siouen-te; date 1426. There are two fruit trays on which are representations of the dog Foo with his

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string of eternity; they are Japanese, about 1700, after the Chinese style, and are of peculiarly interesting and intricate design. Also, of an early period, is a Chinese incense burner; this belongs to the famous Ming period. There are, beside, a charming little *koro*, a vase and a teapot of the same school. One of the most pleasing of the modern Japanese specimens is a silver *koro* by Kobayashi, a noted contemporary artist of Japan. There are two examples of the

doves, the delicate drawing and harmonious coloring of which are marvellous.

Namikawa of Tokyo, distinguished by his place of residence, is another famous maker of *cloisonné*. It may be of interest to know that Namikawa of Kyoto is not only the most famous, but is probably the only one of these noted men, who takes an active part in the production of these art treasures. He clings to the time-honored customs of the period when the most beau-



Cloisonné enamels: pieces at right and left: Fruit Trays, representing the dog Foo with his string of eternity; Japanese work, showing Chinese influence and dating from about 1700; central piece exceptionally valuable

work of Namikawa* of Kyoto, the most talented worker in *cloisonné* to-day in Japan. One is a lovely little locket a few inches in diameter, with a chrysanthemum design; the other an exquisitely beautiful tray of pearly enamel, the under side of which is decorated in *cloisonné*, while the upper surface shows a painting of two

tiful pieces were produced. On the other hand, his namesake is generally considered more as an employer of expert workmen, than as a great artist himself. He has introduced some innovations, such as a ware in which the *cloisons* do not show upon the surface, as in the older pieces. While some of these are undeniably beautiful, and, as

* See *World's Work* for February, 1903; "The Work of a Japanese Craftsman," by Herbert G. Ponting.

a novelty, are likely to prove very salable, the real art lover will almost certainly prefer the other product.

The *champlevé* method of enameling is well illustrated by a tiny *koro*, the design on the cover of which represents the crest of the Daimio of Arima. It is a remarkably attractive piece of the eighteenth century.

There is a specimen of *cloisonné* from Cashmere, which resembles the *champlevé* piece in execution. Examples of this variety, from the Barbedienne foundry are beautiful and particularly interesting, as

formed by an incrustation of vitreous pastes upon a metal ground or base; but in the nomenclature of art, incrustated enamels are accepted as signifying those in which the vitreous colored pastes form a species of mosaic work, divided by strips of metal, which are either formed by hollowing out, or cutting away, the greater portion of the ground, or are applied in the shape of thin and narrow ribbons of metal, set on edge. Those works which are formed by hollowing out the ground are appropriately designated by French antiquaries *champlevé*: while those fabricated with the metal rib-



Cloisonné enamels: at left, Chinese incense burner of Ming period (1426 A. D.); in center, modern silver piece with cloisonné decoration; at right, modern Japanese Koro in silver, executed by Kobtayashi

they afford an opportunity for comparison of the workmanship of Eastern and Western races, in pieces of this beautiful enamel, with results much to the advantage of the former.

The best authorities agree that enamels may be properly divided into three classes:

1. The Incrusted.
2. The Translucent.
3. The Painted.

"Strictly speaking, all enamels may be designated incrustated, inasmuch as they are

bons are, in like manner, called *cloisonné*, or *à cloisons mobiles*, that is, with movable partitions."*

In "Japanese Enamels," Mr. James L. Bowes says: "The most precious and fascinating of all the art works of Japan are unquestionably those known to Western nations as *cloisonné* enamels. The Japanese themselves designate them as Shippo ware, meaning thereby that they represent the seven precious things, namely: gold, silver, emerald, coral, agate, crystal and

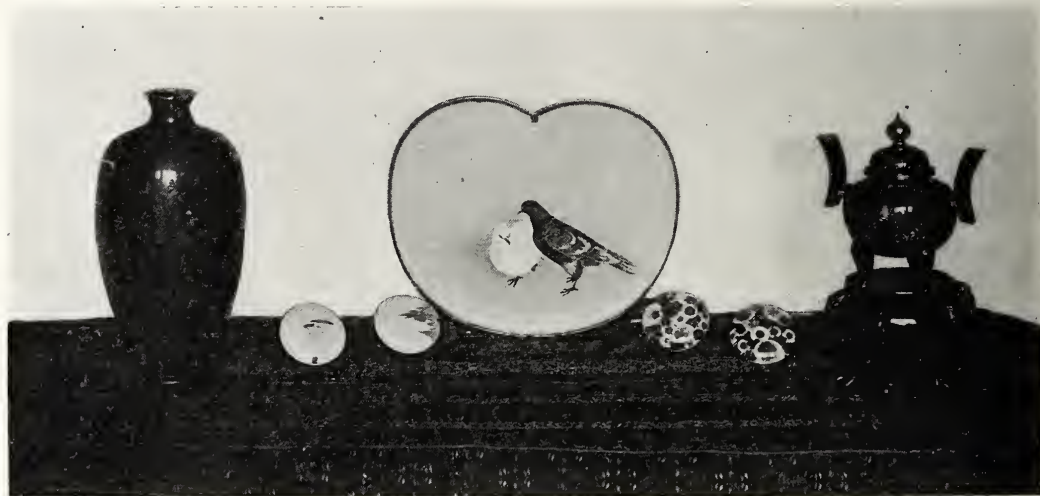
* *Ornamental Arts of Japan*, by G. A. Audsley.

pearl; and those who have had an opportunity of studying the choicest works of the Japanese artists, will acknowledge that this description does not appear overstrained or inappropriate."* Mr. Bowes quotes Mr. R. Brudenell Carter for the following statement: "In the Japanese enamels the *cloisons* are of the most exquisite fineness and finish, producing patterns of extraordinary elaboration and delicacy. As a singular example of this delicacy, it

and Japan, in which Korea is so vitally concerned.

The valuable historical works of the general library, and particularly the splendid art library, on the same floor with these collections, offer the resident of Springfield an unusual opportunity for studying, with actual specimens of his subject at hand.

Before passing from room A, in which the main cases of *cloisonné* are exhibited, one would surely notice the beautiful Jap-



Cloisonné enamels: in center, tray, with under side decorated in *cloisonné*, and upper surface showing painting of doves

may be mentioned that leaves, not exceeding half the size of a barley-corn, invariably have their edges notched or serrated, and that many of the leaves, which are evidently intended to be seen in profile, when folded and closed like those of a sensitive plant, are thus notched on one side only."

Professor Fenollosa believes that the Korean art forms an intermediate link between the Chinese and the Japanese. This is of peculiar interest at present, in view of the troubles in the Far East between Russia

and Japan, in which Korea is so vitally concerned.

It is not too much to say that to one familiar with the most beautiful examples of this work, either through actual collections, or through the splendid "Spitzer Collection" reproductions, the display before him will seem remarkable in quality. At least, it will not suffer by the comparison. One sword alone cost \$1,250.

In the adjoining room B, are several objects which particularly claim attention.

* In *Japanese Enamels*

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The first of these stands near the center of the gallery. It is the beautiful bronze "Eagle on Stump" by Suzuki Chokichi. This is one of the most striking pieces in the room, and an exceedingly faithful rendering of the subject. The stump is probably one hundred and fifty years old, and it is claimed to be the only piece of the sort that has found its way out of Japan. This graceful bird with outstretched wings seems to have just alighted on a huge tree trunk. Every line is indicative of grace and strength, as he poises himself on his wings, with his talons buried in the wood. The cost of this charming work of art was \$3,000.

Another piece of Japanese workmanship is a large screen with figures in relief by Yukimune, the subject of which is: "Japan Gazing on the World." Here, Japan is represented by an eagle of exceptionally delicate modeling, with beak and talons of burnished gold. Apparently resting on a rocky island, about which great waves dash, with an air of dignity and conscious pride in his strength, he looks out upon the world which is shown as a globe revolving in space; the continent of North America, also of gold, being prominently in view. It is quite possible that the artist intended by this to indicate Japan's friendliness for America, or, perhaps, America's greatness.

In this room is the bronze Incense Burner, the base of which is by Suzuki Chokichi, the artist of the "Eagle on Stump," just described. The urn has a tripod support, and contains a silver dish for holding the incense. The feet of the tripod rest upon a bronze stump. The under side of the urn shows a row of butterflies, which is repeated just above the band of the neck. The *koro* was forged by a pupil of Miochin; it was

finished by Ippu, who did the fine inlaid work of gold and silver. Two splendid peacocks, made of three metals, stand at the base. This beautiful treasure, which cost \$5,000, is enclosed in a large bell of glass,



A remarkable piece of *cloisonné* enamel

and this, in turn, rests upon an iron stand.

Near the center of the room G, a glass case contains an embroidered screen. It is perhaps the finest piece of needlework in America. It was designed by Nishimura of Kyoto, and purchased for \$1,800 at the

Chicago, Exposition of 1893. Four persons worked several years on this charming embroidery. The whole is divided into four leaves, each representing a season of the year, and beautiful designs are wrought on both sides. The front from left to right shows, in order, winter, autumn, summer,

tumn, summer, spring, in pleasing but less elaborate designs; the last season being made beautiful with plum blossoms and mandarin duck, another favorite subject of the Japanese.

This case is surmounted by a large Satsuma vase, a beautiful specimen of the potter's art of 1750. In this piece the Ho-o bird and chrysanthemums in waves, representing purity, form the subject of the decoration.

The large gallery farthest south will prove very interesting to most visitors. Beside the extensive and valuable collection of jade carvings, three pieces of which cost \$5,000, there are here displayed illuminated manuscripts and exquisite rugs, the latter hung upon the walls. This room contains the largest and, doubtless, the most noteworthy paintings in oil in the building. "A Knight of Malta," by the great Spanish master, Velasquez, is indeed a treasure. This once occupied a prominent place in the collection of paintings owned by William H. Aspinwall of New York, then considered the finest in America. It is one of the best examples of Velasquez in this country. The canvas was purchased by Mr. Aspinwall, in 1848, at Palermo, and after passing through several hands, it was finally presented by Colonel William Renwick to Mr. Smith. Wood's copy of Rembrandt's "Shipbuilder and His Wife," the original of which is in Buckingham Palace, London; Henry Mosler's "Village Tinker;" and R. M. Shurtleff's "Scene in the Adirondacks" are all deserving of careful study.

In other rooms there are also objects of great importance, which in this brief sketch must be either omitted, or mentioned in a general way.



Cloisonné enamel vase, the largest piece in the Smith collection

spring, in which the different seasons are represented at famous places: summer at Hakone Lake, Sagami, with a view of Fujayami from the lake. Japanese pictorial art abounds in representations of this unique mountain. The other side of the screen shows from left to right: winter, au-

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These rooms contain many cases about which visitors may be frequently seen lingering with every indication of unusual pleasure. Such a one is the case of ivories in Room E. Here is a two-handed sword, very large, with ivory handle and scabbard, representing native and mythological subjects. The steel blade is of sixteenth century Japanese workmanship. German ivory carving is represented by a large tankard of elaborate design, the subject of which is

to describe more at length those pieces in the collection which are of unusual merit, or which are likely especially to interest the visitor, many deserving description have necessarily been omitted.

A word about the color scheme. The walls of each gallery are beautifully tinted, some in delicate blue; others in deep greenish blue, with cream white trimmings. One of the most pleasing features of the interior is the method of connecting several of the



Cloisonné enamels at the residence of Mr. George Walter Vincent Smith

"Diana at the Bath." This case contains many interesting small pieces, and, as a whole, it invariably proves attractive to visitors.

Room D contains a case of beautiful blue and white Chinese porcelain, particularly deserving of notice. Among these pieces are two exquisite Hawthorn jars, one of medium size, the other small, of the Khanghe period, 1661-1722, which are very rare.

While it has been the object of this paper

adjoining rooms by means of arches supported by beautiful Ionic columns painted white, which blend with the tinting of the walls. These columns were designed after those of the Erechtheion, at Athens.

Furthermore, the colors of the objects themselves harmonize with the surroundings, until, at times, the whole appears as carefully planned as a beautiful piece of mosaic in which each particle has been chosen with the utmost care and skill.

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It is hardly possible to overestimate the charm of the color effects produced in these galleries. In fact, the writer is not aware that there exists another public gallery in America in which such fascinating results in color have been obtained.

The value of certain of these works of art has been mentioned to answer that Yankee question, so often heard: "What did it



Metal screen: Subject, "Japan gazing at the world"; modern work by Yukimune; beak and talons of eagle and continent of North America in gold

cost?" It must be kept in mind, however, that the figures given do not represent even the commercial value of those pieces, at the present time; since many were purchased at a period when comparatively little interest was felt in such matters. Consequently, they were secured at a much lower price than they would to-day command.

The Horace Smith Collection of Casts of Greek and Renaissance Sculpture is installed on the lower floor of the building. It calls for little description here, for although it exemplifies the same high standard of the Art Museum as a whole, it is such as would be found in almost any museum of art in the country. One feature which is pleasing, and, doubtless, somewhat unusual, is the arrangement of sets of books relative to art in general and especially to the periods represented, contained in cases convenient for the use of student or visitor. There are also excellent photograph cases and swinging frames for photographs.

The fact that the casts were selected and arranged by Mr. H. W. Kent of the Slater Memorial Museum, in consultation with Mr. Edward Robinson of the Museum of Fine Arts, Boston, is evidence of excellence in this department. The architects for installation were Gardner, Pyne and Gardner of Springfield, and, as the gallery was originally intended for another purpose, a number of important changes were necessitated.

It should be said that the projectors and designers intended it to be "a worthy example of the Italian Renaissance and of good honest construction." The architects were Renwick, Aspinwall and Renwick, and Walter T. Owen of New York. The beautiful terra cotta frieze was modeled by Domingo Mora, after that of the Ducal Palace, Venice, with slight changes in details. The method of lighting the upper galleries—those occupied by the George Walter Vincent Smith Collection—is by means of skylights "with flat ceiling lights below." The Art Library is on this floor directly over the loggia.

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Beside the Horace Smith Collection of Sculpture, which has been mentioned, there are, on the ground floor, two beautiful lecture rooms, the larger of which has a seating capacity of two hundred and seventy-five people, the other being considerably smaller and connected with the larger by folding doors, so that the two may be thrown into one when desirable.

Such an account of the Art Museum as here given, would not be complete without some reference to the Springfield City Library Association. In fact, even a brief history of the Museum, must be preceded by some information regarding the institution of which it forms a part.

The following facts have been gleaned from the brief history of the Association given in its annual report for 1901.

When the desirableness of a public library began to attract attention and discussion, the result was a petition of twelve hundred citizens to the City Government in 1855, asking for the establishment of a city library. Although in the plans adopted for a City Hall erected the next year, provision was made for a room to be used for a library, very little encouragement was given the cause and, otherwise, no definite aid was offered by the city. However, the friends of the project were not willing to abandon their plans, and on November 27, 1857, the City Library Association was formed: a voluntary association by which a library was to be maintained through private subscriptions.

The libraries of the Springfield Institute and the Young Men's Literary Association, previously collected for the use of their members, were turned over to the new cause,

and those societies united with the City Library Association. Considerable money and other donations of books were secured by the committee appointed to solicit subscriptions from citizens, and the library was soon installed in the room at the City Hall.

The Association was reorganized in 1864,



Bronze Koro, or incense burner, with base by Suzuki Chokichi

and, in 1871, a new building, costing \$100,000, was erected and the collection removed to its new quarters, the present library building, now known as the William Rice Building. This great expense was met by the persistent efforts of the Associa-

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tion, and the City of Springfield has made appropriations for a long future.

To-day, the buildings and collections include those of the William Rice Building, the Art Museum, the Natural History Museum, and a Heating Plant of artistic design.

A few words should be said in regard to the history of the Art Museum. The un-

same, on condition that a suitable building were provided for its display, in which it might be kept intact and apart from the gifts of others, the direct occasion, indeed, the necessity, for the new structure arose.

Mr. Smith's offer, supplemented by that of Mrs. Smith, of her valuable collection of laces, was promptly accepted, and the cost of the new building, nearly \$100,000, de-



Japanese embroidered screen designed by Nishimura of Kyoto. Subject: "The Four Seasons"

derlying cause of the erection of this remarkable building was the cramped condition of the Library proper. The imperative demand for relief had been emphasized several times prior to 1889, by Dr. Rice, the librarian, but when, in that year, Mr. George Walter Vincent Smith formally offered to bequeath to the Association his splendid art collection, and to endow the

signed for the proper display of these rare art treasures, was met entirely by private subscriptions. The land was purchased for \$35,00 from a bequest of \$50,000, made by Mr. Horace Smith.

This charming Art Museum stands as a memorial to the public spirit of a few earnest citizens having at heart the good of the community.

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Springfield Art Museum: case of jades in Gallery H.

Among those deserving of special mention are the publications of the Arundel Society, with excellent chromo-lithographs mounted in large swinging frames. Here also may be consulted that most exquisite work, "Oriental Ceramic Art," published in ten sections, with text by Dr. Bushell. Of "Japan Described and Illustrated by the Japanese," edited by Captain Brinkley, this library owns Number one of the Mikado Edition, which is limited to two hundred fifty numbered copies.

The art library, situated on the upper floor of the Art Museum, is equipped with numerous modern devices, such as cabinets with roller shelves for the larger works, and adjustable racks for handling books without injury to their bindings. There are also excellent cabinets for photographs. This library is particularly rich in elegant and costly editions of works relative to art.

Although the Natural History Museum has already attracted more than local interest, it is not likely ever to approach the value and attractiveness of the George Walter Vincent Smith Collection in the opinion of the greater community outside Springfield, the country at large, or more especially New England. It now has well arranged departments of the various sciences, and it is constantly making valuable accessions, among which should be mentioned the



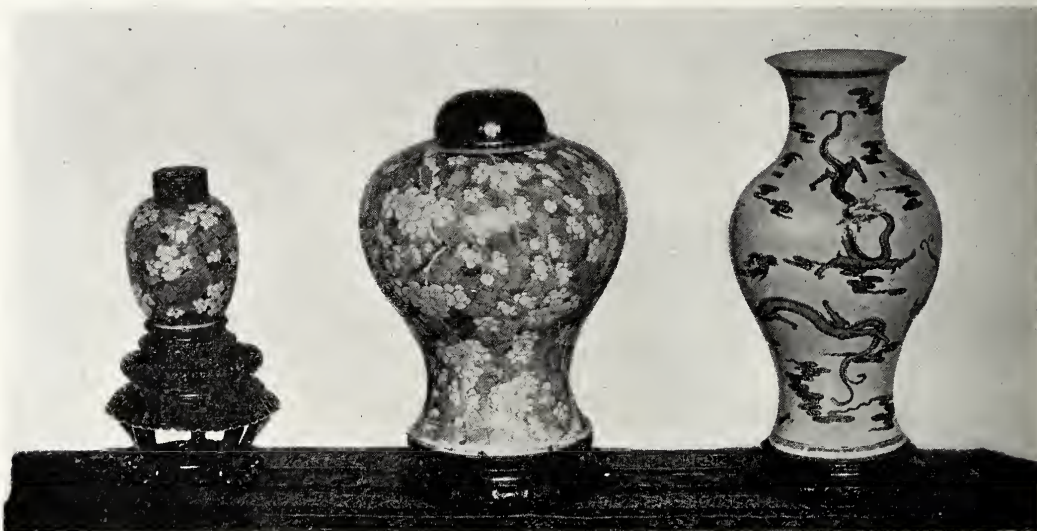
Springfield Art Museum: three pieces of jade; value \$5,000

finest existing collection of the birds of the Connecticut Valley.

The building is fifty by one hundred fifty feet, and has one floor in the main part; while the front has also an upper floor divided into two apartments. There is a large, well-lighted basement used for storage purposes and for special study work. The cost was about \$30,000, raised by subscription.

In this building is located the splendid Catherine L. Howard Memorial Library of

May 6, 1889, the librarian, basing his conclusions upon the figures given by Mr. Foster, of the Providence Public Library, in his report for 1888, says: "Thus the Springfield City Library, among the free public libraries of the United States which contain over thirty thousand volumes, and are free for both circulation and reference, ranks thirteenth in total annual income, seventh in the number of volumes, fifth in the amount expended for books annually; while in the percentage of book expenditure,



Blue and white porcelain: at left and in center, Hawthorn jars of the Kang-he period (1661-1722)

Science, which includes departments of geology, botany, zoology and general reference works in science.

The Library, housed in the William Rice Building, is one of the strongest in the country in works upon history, theology, and economics. In 1895, it ranked eighth among the free public libraries in the whole country, and first of all in the number of books in proportion to the population.

In the annual report for the year ending

as compared with other expenses, it is first of all. A creditable showing for our City Library, and especially in view of the fact that almost all the libraries which were included in this competition exist in cities whose population is more than two hundred thousand.

In May, 1902, there were in this library one hundred twenty-eight thousand, one hundred seventy-eight books, including the United States public documents. At the

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present time, there are doubtless considerably over one hundred thirty thousand volumes.

The imposing statue of Deacon Chapin, often called "The Puritan," by Augustus Saint-Gaudens, stands on the terrace, beside the William Rice Building.

In a city famed for its attractions, these buildings are particularly favored in their location on lower State street. Although near the business section, in the immediate vicinity are found some of Springfield's finest churches, residences and school buildings; most notable among which is the fine new building of the High School.

It is an admirable feature that all these splendid collections are entirely free to the public and open at appropriate hours.*

Another building has been planned to be erected within a short time, directly to the east of the William Rice Building, for the use of the library proper. This accounts for the position of the Art Museum, and for the fact that the south façade is almost perfectly plain, while the west façade is elaborately decorated. It will be seen that the approach to the Art Museum must thus be from the western, or Chestnut street side.

While to Mr. Samuel Green of the Worcester Public Library, is undoubtedly due the credit of having conceived and inaugu-

rated the plan of linking in a systematic manner the public library and the public schools, to the Springfield City Library Association belongs the distinction of having been the first, and probably the only institution in the country, of like nature, to combine under one administration, all free to the public, a library, an art museum, and a museum of natural history.

The writer wishes to take this opportu-



Book of Gregorian chants, Springfield Art Museum

ity to state that in his opinion the Springfield City Library, with its allied departments of science and art, stands to-day as the most perfect example in America of the value of a library to the public schools, to the educational societies and to the community at large.

The inestimable benefit these collections have been to the city, and the enthusiastic

*In general, the library proper is open all day (9—9), and the museums in the afternoon.

words of praise of visitors from widely separated sections of the country, appear to have inspired the City Library Association to redoubled efforts, until it seems safe to predict that before many years shall have elapsed, a magnificent new library building will arise, on the site of the old, worthy of the splendid library that it will house, and of the beautiful buildings and collections of its allied departments, and a fit companion for that other splendid institution of learning, so near at hand, the imposing structure of the Springfield High School.

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WE need strong bodies. More than that we need strong minds, and finally we need what counts for more than body, for more than mind—character—character, into which many elements enter, but three above all. In the first place, morality, decency, clean living, the faculty of treating fairly those around about, the qualities that make a man a decent husband, a decent father, a good neighbor, a good man to deal

with or work beside; the quality that makes a man a good citizen of the state, careful to wrong no one; we need that first as the foundation, and if we have not got that, no amount of strength or courage or ability can take its place. No matter how able a man is, how good a soldier naturally, if the man were a traitor, then the abler he was the more dangerous he was to the regiment, to the army, to the nation. It is so in business, in politics, in every relation of life. The abler a man is, if he is a corrupt politician, an unscrupulous business man, a demagogic agitator who seeks to set one portion of his fellow men against the other, his ability makes him but by so much more a curse to the community at large. In character we must have virtue, morality, decency, square dealing as the foundation; and it is not enough. It is the only the foundation. In war you needed to have the man decent, patriotic, but no matter how patriotic he was, if he ran away he was no good. So it is in citizenship; the virtue that stays at home in its own parlor and bemoans the wickedness of the outside world is of scant use to the community. We are a vigorous, masterful people, and the man who is to do good work in our country must not only be a good man, but also emphatically a man. We must have the qualities of courage, of hardihood, of power to hold one's own in the hurly-burly of actual life. We must have the manhood that shows on fought fields and that shows in the work of the business world and in the struggles of civic life. We must have manliness, courage, strength, resolution, joined to decency and morality, or we shall make but poor work of it.

—"Strenuous Epigrams" of Theodore Roosevelt.

JAPANESE BRONZES

JAPANESE BRONZES. BY RAN-
DOLPH I. GEARE, NATIONAL MU-
SEUM, WASHINGTON, D. C.

THE bronze used by the Japanese in early times was either of Chinese or Korean origin, and from these peoples they derived much of their knowledge of things artistic. Five kinds of bronze were then recognized: Karakane, made of copper and tin; Skakudo, of copper, silver and gold; Shibui-chi, containing five to fifty per cent. of silver to copper; Shirichiu (brass), from twenty-five to fifty per cent. of zinc to copper; and Seido, composed of copper, lead and tin.

Prior to the Christian era, Japan imported bronze mirrors and other objects from China and Korea; but bronze composed of metal from Japanese ores was probably not made much earlier than the end of the seventh century, A. D. The descendants of Koreans, mingling with the Japanese, were among the first native bronze manufacturers. Swords and arrow-heads were the first articles made by these craftsmen, and later, objects of enormous size were cast, such as the colossal image called Yakusi Niorai in the temple of Yakushi at Nara, made about 700 A. D. and believed to be the work of the Korean monk Giogi;

the great bell in the grounds of the Todai temple at Nara, which measured thirteen feet six inches high; the gigantic image of Rochana, in the same temple, fifty-three feet high, and said to contain five hundred pounds of gold, sixteen thousand eight hundred twenty-seven pounds of tin, nineteen hundred fifty-four pounds of mercury, and nine hundred eighty-six thousand and eighty pounds of copper.

Japan was shaken by revolutions from



Figure I. Symbol of good government and social peace

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1200 to about 1600 A. D., during which time bronze images and bells continued to be made, but it was not until the Tokugawa period (1603-1868), during which Japan was ruled in the name of the Emperors by Shoguns of the Yokugawa family, that bronze-making received its greatest impetus, and it is to the Shoguns, the Daimios and other ruling bodies that credit should be given for the spread of the industry.

During the earlier years of the period mentioned, Japanese artists were fired with

zeal by contact with objects of Korean workmanship; although long before bronzes were brought from that country, specimens had existed in Japan, and, in one of the temples, there are preserved to this day two bronzes of the early part of the fourteenth century, which were copied from a Chinese form of vase with peony scrolls in relief.

Until well into the sixteenth century, bronze-casting, with other applied arts, was used almost entirely for religious purposes; but later, through foreign agencies, it was equally applied to secular uses. From that time on, flower vases, censers for tea clubs, and objects for general use were made in large numbers; but it is only comparatively recently that bronzes were so artistically produced as to rival the beautifully chiseled work of the silversmiths.

The Tokugawa period, then, was synchronous with the artistic age of bronze in Japan; the decorations varying from simple examples of flowers, etc., to the most intricate designs representing Buddhistic *motifs*. Some of the objects extensively made were lamps, lanterns, screens, panels, vases, bells, holy-water fonts and other forms. Pure gold was often used, and the era of Japanese art was fairly begun. It was about this time, too, as already hinted, that bronze



Figure II. The story of Jiariya (Young Thunder), the Bandit

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wares began to include almost everything relating to personal adornment, beside statues for temple decoration, gigantic figures for the gables of buildings, etc., and a host of lesser objects, such as mirrors, medicine-boxes, tobacco-pouches, pipes, cases for writing implements, and even hair-pins, beside many other things designed for the use of a cultured people.

Japanese history abounds in the most curious and fascinating myths, legends and fanciful conceits, and many of these have been excellently portrayed and preserved through the medium of bronzes. Thus the figure of a cock standing on a drum, typified good government and a peaceful state of society. Therefore, it became customary to station a drum on a stand in front of the magistrate's office. Anyone who had been maltreated could, by beating on the drum, secure attention and receive proper redress. A long interval of peace has caused the drum, as seen in Figure I., to be neglected and overgrown with vines, rust has corroded it, and a large piece has fallen away, affording an entrance to a mother hen, who is seen quietly reposing inside with her little brood.

The conversion of a desperate bandit into a useful citizen is typified in bronze through the story of Jiariya, or Young Thunder, who, in his youth, became chief of a band of robbers. He and his men



Figure III. One of the seven patrons of husbandry, proceeding on an errand of mercy

started out one day to rob an old man named Senso Dojin, who had lived in the mountains for many centuries, and whose real body was in the form of a frog. When Jiariya met the old man, the latter undertook to teach him the secrets of the spirits of the mountain—how to control the elements, how to govern frogs and other animals. Jiariya, having learned his lesson, repented of his evil life, and left the old man, determined never again to rob the poor. He was later appointed Daimio of Idzu and thus became an important public official. (See Figure II.)

Among the mythical animals of Japan



Figure IV. Incense-burner or Koro, the cover of which is formed by the wings of the tallest bird, while the smoke escapes through its mouth

was a creature resembling a reindeer, and a famous bronze-caster conceived the idea of depicting in bronze one of the seven patrons of husbandry, starting out on an errand of mercy, mounted on an animal of this legendary species. The casting was the more remarkable in that it was executed in pure gold.

The Japanese artists lavished their greatest skill on the ornamentation of the incense-burner, or Koro, and fancy led one or more of them to cast such objects, in connection with their favorite bird, the crane. A srik-

ing example of this idea consists of three cranes artistically grouped on a rock, the wings of the tallest forming the cover of the Koro, which, being hollow, affords an exit for the smoke of the incense through the bird's mouth.

The myths of the Japanese abound in illustrations of the prowess of their deities. Many of these have been perpetuated in bronze, and such tributes to their majesty were believed by the faithful to be efficacious in attracting their divine favor. For example, Shoki, a god endowed with enormous strength, is represented in bronze as engaged in the act of destroying two of the horde of demons who brought sickness and all kinds of ills upon the people. It is easy to imagine that castings of this character found no lack of admirers.

Inseparably associated with this work of the sixteenth and seventeenth centuries is the name of Jiyemon Yasuteru, a member of the celebrated Nakaya family. He is commonly credited with being among the first of these artists who conceived the idea of decorating bronzes with designs in high relief; selecting flowers, birds, etc., for their medium of artistic expression. One of the casts belonging to this class represents two Ho-hos—the Japanese phoenix—birds of surpassing beauty, with very brilliant tail-feathers. These birds were closely connected with the destiny of Japan,

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and were believed to visit the earth only as the fore-runners of some important national event, or to announce the appearance of a great leader of the people. They rested only on the choicest trees, ate only the seeds of the bamboo, and quenched their thirst only from the sweetest springs. Owing to the national importance of the Ho-ho, it has been selected as worthy of representation in embroidery on the Mikado's state robes.

Baskets of flowers, too, have found much favor for reproduction in bronze, with foliage and flowers reproduced in gilt and silver. In the accompanying picture two branches of the Japanese plum-tree rise from the sides of the basket, while on them are depicted a Japanese nightingale and his mate.

In the latter half of the seventeenth century one of the most skilful of Japanese bronze-workers was a woman, by name Kame, of whom it is said that the fine surface of her bronze and the clear sharpness of her castings attracted so much attention that her methods were regarded as a new departure.

In the eighteenth century, such men as Seimin and his five pupils produced many brilliant pieces of bronze modeled in high relief. It was he who made special use of golden-colored bronze in preference to any other alloy. He also gave particular attention to modeling tortoises,

while Kame was noted for her censers, shaped like quails; and Toun, one of Seimin's pupils, for his finely modeled dragons.

Bronze-making is liable to be regarded as one of the more or less ancient arts which have deteriorated in excellence with the passing years; but this is not true, for less than thirty years ago some of the finest bronzes ever made in Japan were produced by a company of experts under the leadership of two brothers, Oshima Katsujiro and Oshima Yasutaro. However, their work was too delicate and costly for the market,



Figure V. Shoki (Japanese Hercules) in act of destroying demons who brought trouble and disease upon his people



Figure VI. Bronze ornament, in which the Japanese plum-tree forms the sides of the basket, supporting a nightingale and his mate

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which was forced to supply the wants, of foreigners who, for the most part were as well satisfied with a lower grade of work. This condition of affairs soon gave rise to a class of inferior workmen, who flooded the market with cheap imitations, such as can be seen in any of the so-called Oriental shops.

IN conclusion it may be of interest to offer a brief description of the method of casting bronzes employed at the present time in Japan.

The materials used in the preparation of the molds are vegetable substances: bees-wax, resin, clay, river-sand, chopped rice-straw and rice husks.

The core, or piece around which the metal is to be poured, is generally solid, when small pieces are to be made; and, in other cases, hollow. The hollow core is open, either at one or both ends, generally at the latter. When the core has been completed

and dried, the object is modeled upon it in wax of the proper composition. The wax model is then coated with successive thin layers of fire-clay applied with a brush, until the crust is thick enough to allow coarser clay-layers to be applied; this being necessary in order to give the desired strength to the mold. The mold is then dried very slowly, the core removed, and the wax melted out by means of a charcoal fire.

The mold now being ready for the operation of casting, the molten bronze is poured from ladles into the mold-openings. This is kept up until the mold is filled, and during its continuance, finely-powdered rice bran is sprinkled on the metal as it flows from the ladles. The mold is then allowed to stand for several hours before breaking it off from the casting.

In making large castings ladles are not used; the bronze being allowed to run from cupola-furnaces, first into a receptacle lined with fire-clay, and from this, through an aperture in the bottom, into the mold.

IF we could but rid ourselves of the false ideas, which, taken *en masse*, are called education, we should know that there is nothing ugly under the sun, save that which comes from human distortion. Nature's work is all of it good, all of it purposeful, all of it wonderful, all of it beautiful. We like or dislike certain things which may be a way of expressing our prejudice or our limitation; but the work is always perfect of its kind irrespective of human appreciation. We may prefer the sunlight to the starlight, the evening primrose to the bisnaga, the antelope to the

mountain lion, the mocking-bird to the lizard; but to say that one is good and the other bad, that one is beautiful and the other ugly, is to accuse Nature herself of preference—something which she never knew. She designs for the cactus of the desert as skilfully and as faithfully as for the lily of the garden. Each in its way is suited to its place, and each in its way has its unique beauty of character. And so, more truly perhaps than Shakespeare himself knew, the toad called ugly and venomous, still holds a precious jewel in its head.

—John C. Van Dyke, in "*The Desert.*"



Figure I. Louisiana Purchase Exposition, Varied Industries Building: Entrance Hall to North German Empire section; Architect, Bruno Möhring, Berlin

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THE GERMAN EXHIBIT AT THE LOUISIANA PURCHASE EXPOSITION. BY GUSTAV STICKLEY

MERELY to glance at all the exhibits made at St. Louis would overtax the time and energies of the ordinary man. The fair is the largest ever organized. In the opinion of many persons it is too extensive. Were such proportions a necessity?

This question leads to a most important subject of thought which, it would appear, should be fully considered, before another similar exposition shall be attempted.

What is the purpose of a world's fair? Is it not chiefly to exhibit individual and collective progress in the arts, sciences and crafts made within a given period by the peoples participating in it?

The name itself—which, although not the formal title, is, by general consent, made such—implies a dignity, a high aim, far removed from mere commercialism. Such dignity should not be overlooked; otherwise the “exposition” is at once degraded to the level of the mere show room. While it is necessary, legitimate, and most desirable for such a fair to promote and stimulate commerce, there should be a sharply defined line of separation between an exposition of the world's progress and a market of the every-day money-getter.

It is apparent that one essential should be required from all work admitted to a universal exposition; that is, it should be distinctively original. For, if objects to which space is granted in these most important expositions are mere imitations, the object of these enterprises is defeated, and they are instantly lowered to the level of the

dealer's show room, in which merchandise is chosen from “stock,” merely to sell, and with no regard for individual or national progress and honor. Into a world's fair, imitations have no right of entrance, unless they have so far improved upon their originals as to be epoch-making.

There are two points of first importance to be considered in all such enterprises: the interest of the exhibitor and that of the person solicited to attend the exhibition. Moral obligations immediately arise between the two opposing parties. It costs money, consumes time, exhausts physical and mental energy to visit and study a fair. These facts require that the management and exhibitors shall, in good faith, keep their promises, which are implied by the very name “exposition,” by the achievements of earlier similar enterprises, and by the expectations awakened through preliminary announcements made to the public.

There is no educative value in an immense pyramid of tins representing Iowa's ability to can corn, nor yet in a pile of carpet sweepers reaching to the ceiling. But if some improved method of harvesting, cooking and canning corn has been devised, and a display of the processes can be made, then this display is entitled to occupy space in a world's fair. So with the carpet-sweeper. In its early days, when its mode of operation was generally unknown, its inventor was justified in claiming ample space in which to show the workings of his machine. If, further, it had progressed through various stages to its present perfection, there would be use and value in representing the progressive attainments which resulted in the perfected article.

Therefore, if so judged, the Exposition



Figure II. Reception Room; Architect, Professor Leo Nachtlicht, Berlin

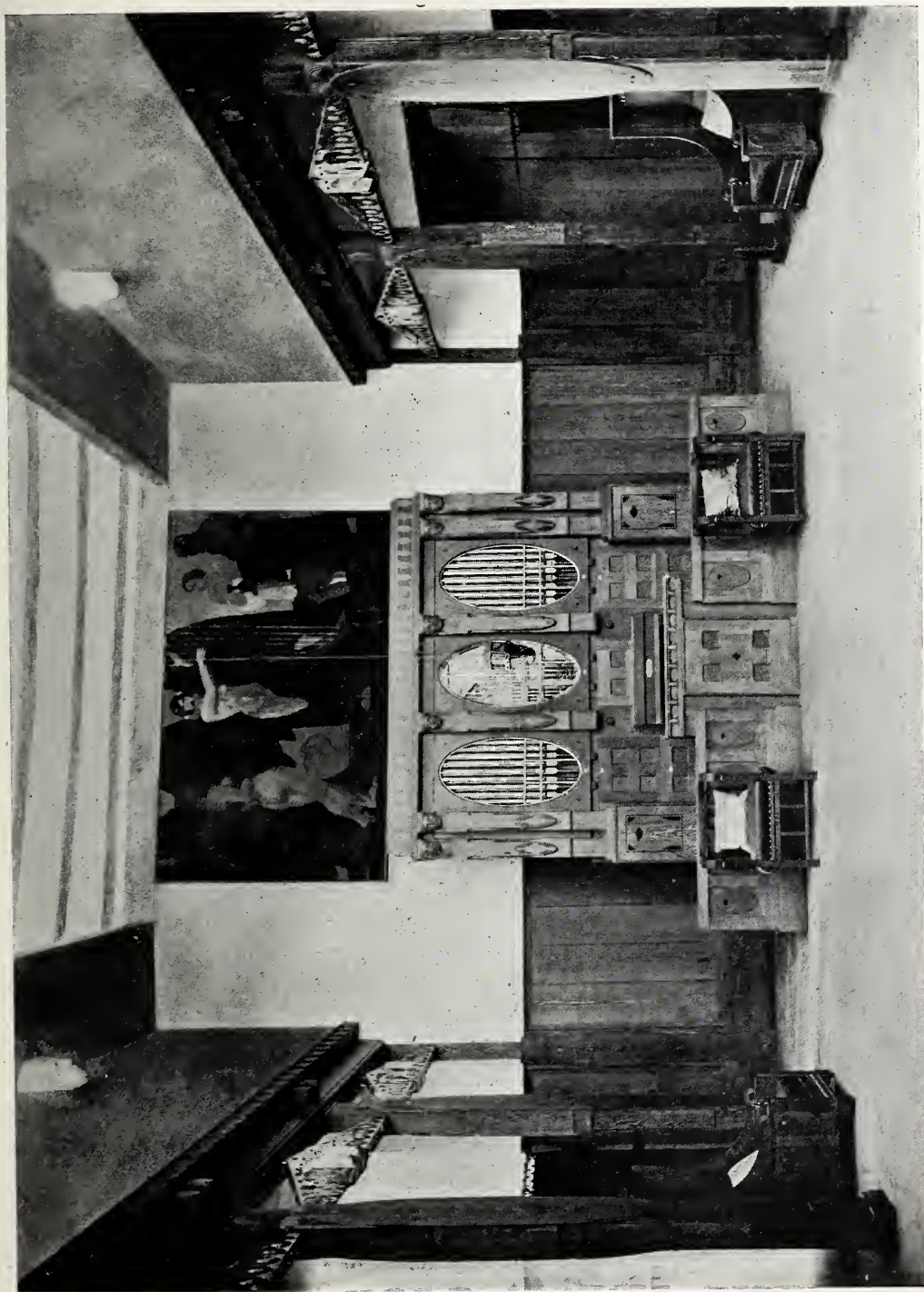


Figure III. Music Room; Architect, Professor Hermann Billing, Karlsruhe

at St. Louis, in spite of the advancement which it shows over any previous world's fair, in spite of its absolute, as well as its comparative attainments, fails to attain its chief purpose; that is: it does not adequately represent the nations participating in it, or mark a definite point in the world's progress in the arts and sciences, in inventions and manufactures.

This statement is not made in the spirit of one who would depreciate and censure the efforts of others, nor even definitely attach blame. For the officials, the directors of the exposition can scarcely be held responsible for the exhibits of questionable value sent from abroad, or for those of a like nature which certain of our own people elect to display. It is only when the participating nations as a body shall possess a high ideal and shall collectively seek its realization, that results will be attained corresponding in value to the expenditure of time, money and energy necessary to the creation and maintenance of such great and complicated schemes.

But a criticism is best pointed and applied by a specific illustration. To afford such it will suffice to make reference to Japanese art, so exquisite and so varied in its manifestations, ranging from the fragile to the strong, from fictile wares to metal work, from the adornment of the person to the enhancement of the charms of Nature. Possessing such excellence and range, what a magnificent and instructive display might not this art have afforded to the Western world, now so eager to learn from a successful and rising people! Instead, the Japanese exhibitors at St. Louis have chosen to present what their artists and craftsmen have derived from European and American

influences, and what, in imitating, they have but half comprehended; thus corrupting and debasing the work of their own hands, sterilizing their imagination, and mortgaging their own intellectual future, as well as, to a certain degree, that of their whole nation.

Many other instances of the same kind are observable in the Varied Industries Building; as for example, in a majority of the displays of American cabinet-making. Among these, one exhibit, important as to extent, costliness and expenditure of effort, is composed entirely of imitations of objects in the French historic styles. Like the Japanese wares copied from Western models, they are without spirit or meaning. They have no reason for existence, since they were not, like their originals, created to serve some definite end, such as to adorn some special palace or apartment, with whose architecture they harmonized. They have no place in an assemblage of the products of American arts and crafts, since they represent nothing but the imperfect realization of ideas alien to our democratic life and customs. Their display in this place, to say nothing of their existence, is to be deeply regretted. Their presence can serve but one useful end, and that is to show the necessity for each nation desirous of development, to keep within its own traditions.

Such imitation, it must be confessed, as evidenced in the present world's fair, is only to be imputed to the younger nations: to the Japanese who lie subject to their first scourge of commercialism, and to the Americans, many of whom find it easier and more profitable to copy the work of older civilizations, than to create models responsive to the



Figure IV. Studio; Architect, Bruno Paul, Munich



Figure V. Inner Court (Hofansicht) for Country House; design of Professor L. M. Olbrich, Darmstadt

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needs, manners and customs of a new and strongly individual people.

The two instances cited will suffice to indicate the disappointing character of certain national exhibits, which are in nowise expressions of those who present them, and which will have a definite influence in lowering the general standard of production, since bad example is contagious.

From these instances also deductions may be drawn as to the excellent possibilities of a world's fair in which the exhibits of each nation participating should be distinctive, original, plainly indicative of racial traditions and tendencies, and the whole enterprise should be planned economically (if that word be used in its strongest and primitive sense): that is, brought under one law like a household and unified like a family. Such an exposition would fulfil the manifold purposes of museum, technical school, workshop and universal market, and would constitute a congress and exchange for the thinkers and the workers of the world.

But now, if we set aside speculations for reality, if we accept the Exposition as it actually exists, we shall find the lesson which we could wish to see given by the enterprise as a whole, offered, although in necessarily limited proportions, by the display of the North German Empire.

The excellence of this display is not a surprise to those who have followed the progress made in recent years by the peoples constituting this Federation in the fine, decorative and industrial arts. Smaller exhibitions, at Dresden, Darmstadt, Berlin and other centers, have shown the same careful preparation, the same unity and the same efforts to educate and refine public taste. These exhibitions, made under gov-

ernment auspices and by institutions devoted to the various arts and crafts, have awakened the admiration of the critics of competing nations—especially of French writers, who have repeatedly represented the Germans as advancing to the first rank in all that concerns the adaptation of art to life.

From these lesser displays; from the knowledge diffused throughout the Empire by schools and societies; as the outcome of a strong sense of nationality infused into the people by the old Kaiser Wilhelm and his great associates; as the outcome, too, of paternalism in its earlier and more beneficial stages, the present magnificent effort came into being.

It is therefore worthy of study from two opposite points of view. First, externally: that is, as a carefully prepared, complete expression of the stage of advancement reached by the people of the German Empire in the arts and crafts; secondly, and quite as earnestly, as a result of state protection.

It is not difficult to gain an idea of the first of these phases, even from so imperfect a medium as the small collection of illustrations which are here offered. For, to quote the old Latin saying: "From the foot one may measure the giant." On the other hand, it is a complicated and delicate matter to judge of the effect of governmental control upon art and manufactures. But even if such influences be finally prejudicial, there is always a period in which the things so fostered respond gratefully to the care and intelligence lavished upon them: a period like the first bloom of spring when all seems hope and promise. And such are the con-



Figure VI. Music Room; Architect, Professor L. M. Olbrich, Darnstadt



Figure VII. Study; Architect, Professor Albin Müller, Magdeburg

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ditions which have produced the German Exhibit at St. Louis.

History does but repeat itself, and the movement felt throughout the newly organized Empire is comparable, in a modern sense, with that which, sweeping through England after the destruction of the Armada, produced Elizabethan literature. Or, again, the conditions now prevailing in Germany might be likened to those of industrial France under the ministry of Colbert; somewhat also to those of the same country, considered in all respects, both material and immaterial, under the rule of the first Napoleon. The effect of a judicious and learned control exerted over a people so recently unified as not to have lost the enthusiasms which led to unification, can not be otherwise than formative and vitalizing. But control, too long continued, too strongly exerted, may approach tyranny, crush individuality, sterilize energy and defeat the very purposes which it was intended to foster. In a justified fear of such results, young France is now in revolt against a too strongly centralized, bureaucratic control of the arts and art-industries of the nation. The School of Fine Arts and the Sèvres Manufactory, two enterprises which have contributed largely to the external honor of France, have been made the object of severe censure by those whose cry is for freedom and new life. But these two aspects of a single case are not contradictory to each other. Development, intellectual, as well as physical, proceeds by stages, and shows definite periods. Between such periods crises must intervene which are the points of departure for new seasons of growth. France, as the older, more experienced people, is now passing through such

a crisis, while Germany is enjoying the happy and hopeful conditions of an organic period. She is giving lessons to the world in all that concerns the arts, manufactures and technical education, and nowhere more valuable ones than she offers through her exhibit at St. Louis. As these lessons are given at our invitation, it is for us especially to profit by them.

If, then, we enter the German Exhibit, as we should, in the attitude of willing students; we shall, first of all, note the fine utilization of space which is largely responsible for the effect of cohesiveness and unity there prevailing. The ground-plan is a rectangle having a major axis with two or three minor axes parallel to the greater, and three or more others running at right angles to it. The entrance to the exhibit proper is made through a large, imposing hall, a section of which is shown in our illustration numbered I. This vestibule, as it may be called, like the apartments which follow it, is a study in *L'Art Nouveau*, which can not be neglected by any one who wishes to inform himself regarding this much discussed and somewhat elusive style or system. It is excellent as an example, because, unlike much of the work to which the name of new art is given, it has not rejected sound principles of structure and decoration. It preserves what is worthy and vital in tradition, while making, at the same time, an original and modern use of what may be called the inherited capital of art. It is not ashamed to show a deep study of the historic styles, beginning with the Egyptian, yet it has no savor of the encyclopaedia or the student's drawing-book. It proves that art must be regarded as a great tree with its roots firmly

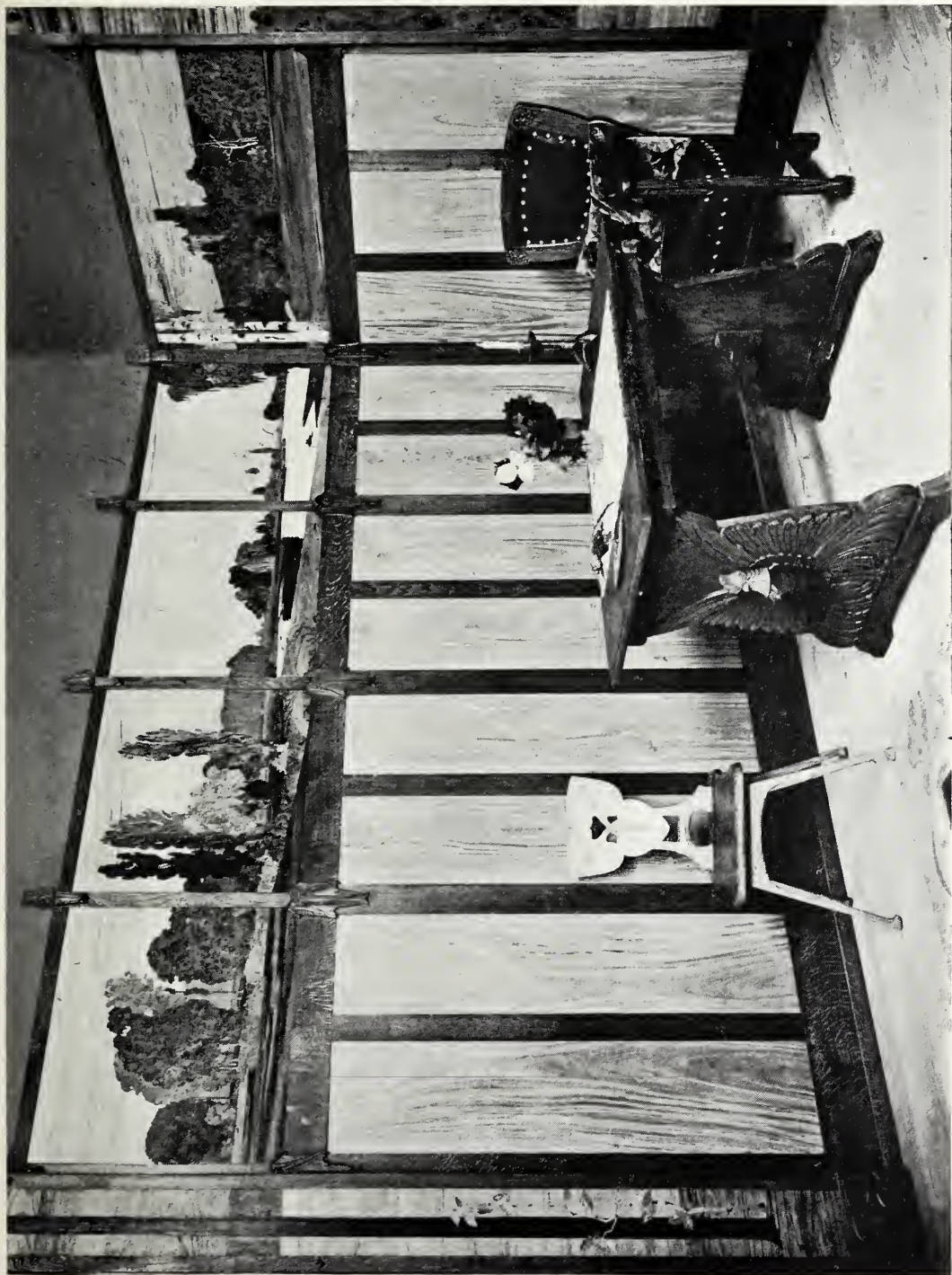


Figure VIII. Studio: Architect, Carl Spindler. St. Leonhard

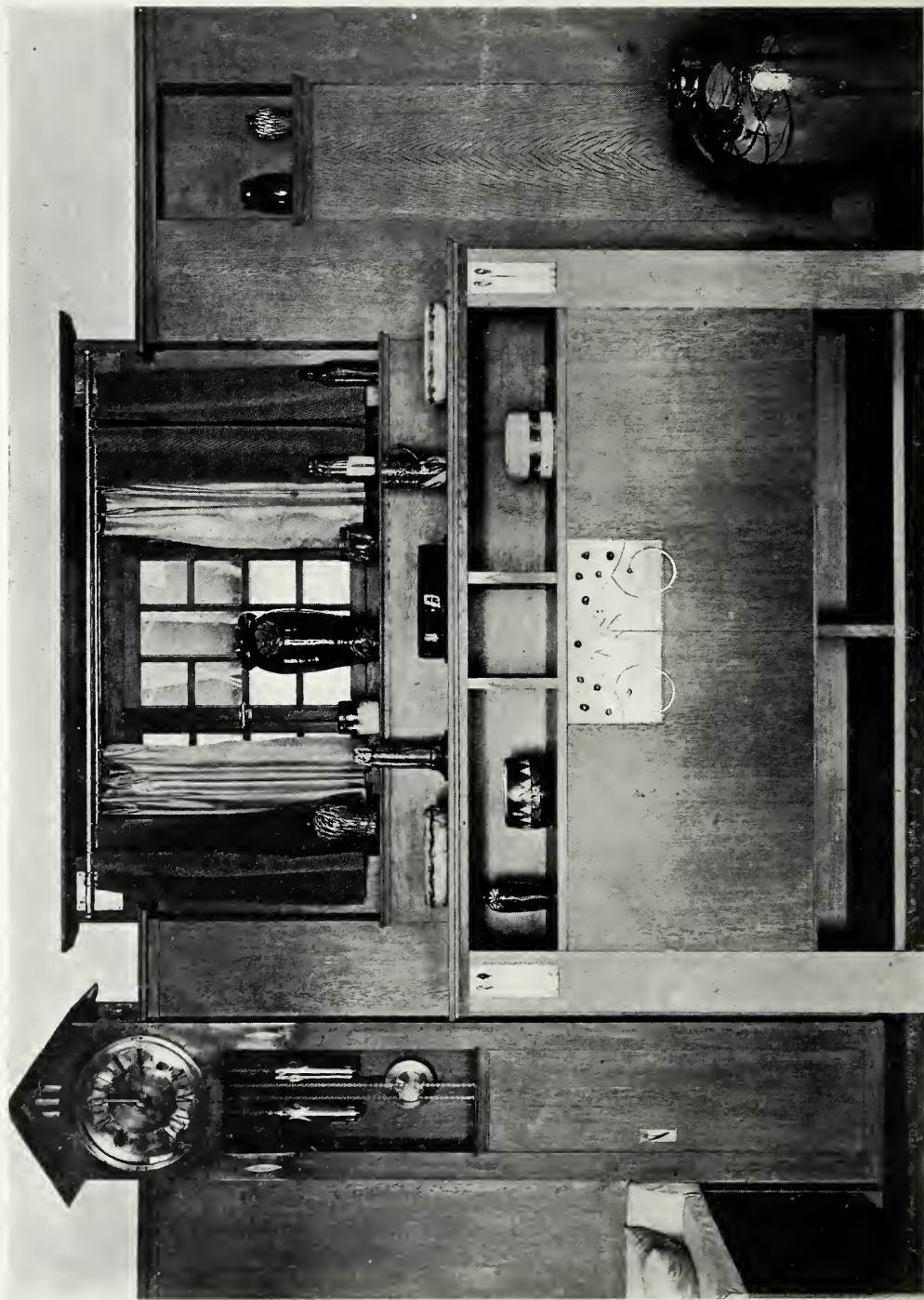


Figure IX. Living Room: clock and buffet; Architect, Professor Maximilian Säger, Karlsruhe

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fixed in antiquity, from which, at each successive period of growth, it derives its green and living foliage. We find in this architectural composition the time-honored principles of the arch, the colonnade, the inclined roof and the open rafters joined together in a harmony which sings. We find also a chaste, dignified decoration, which unobtrusive in itself, serves no other purpose than to accent the structural lines. This hall is the design of Bruno Möhring, of Berlin, a leader in the new art of Germany, as are also Professor Leo Nachtlicht and Arno Köring of Berlin, Professor Riemerschmid, Bruno Paul, Gebhardt Rank and G. Bertsch of Munich, Herman Billing and Max Sänger of Karlsruhe, Professor Pankok of Stuttgart, W. Dreschler of Leipzig, W. Kries of Dresden, and L. M. Olbrich of Darmstadt, all of whom have made important contributions to the German Exhibit at St. Louis.

An example of Professor Nachtlicht's work in the new art is shown in our illustration numbered II. It is a reception room for a private residence. In this design all monumental features are eliminated, as they should be, in domestic architecture; both construction and ornament evidencing a freedom and flexibility which are wanting in the historic styles; since the latter, first used in palaces and adapted to formal life, lose their meaning when carried into the homes of modern citizens of the world. In the illustration here given, the scheme loses the great value lent to it by color: another fact which reveals the modern character of the work. But the constructive lines remain as a tribute offered by the new art to the principle of simplicity; while the ornament in wood-mosaics, in the tympanum of the chimney-piece, in the

sculptures in relief, even in the designs of the textile fabrics, afford gratification to the eye, which otherwise would be wearied by the crude or rather primitive quality of the line employed.

In the music room by Professor Hermann Billing of Karlsruhe, we have a justified return to the monumental style, although the whole effect is one of extreme simplicity. This design, like that of the Greek temple, based upon the rudimentary principles of timber construction, possesses a symmetry from which proceeds a sense of rest, order—one might almost say of quiet—absolutely necessary to a place of this character. There are few points of accentuation to which the eye returns again and again, so that the introspection demanded by the musician, is invited by the architect. Another subtle touch may be recognized in the very slight ecclesiastical quality which is afforded by the form and the disposition of the large seats.

It is to be regretted that two slight criticisms can be made upon this otherwise beautiful and satisfying room: one relative to the treatment of the wood, which is oak filled with a white pigment destructive of the natural beauty of the texture; the other relative to the manner of suspending the electric lanterns above the intercolumniations: metal trusses, extending from the sides and meeting at an angle, being employed, which serve no other purpose than to weaken the appearance of the real hanging device.

Following the music room is a studio designed by Paul Bruno of Munich, containing the most charming details of work, but provoking the question as to whether it offers a unified whole. The separate parts of the composition are so sharply divided

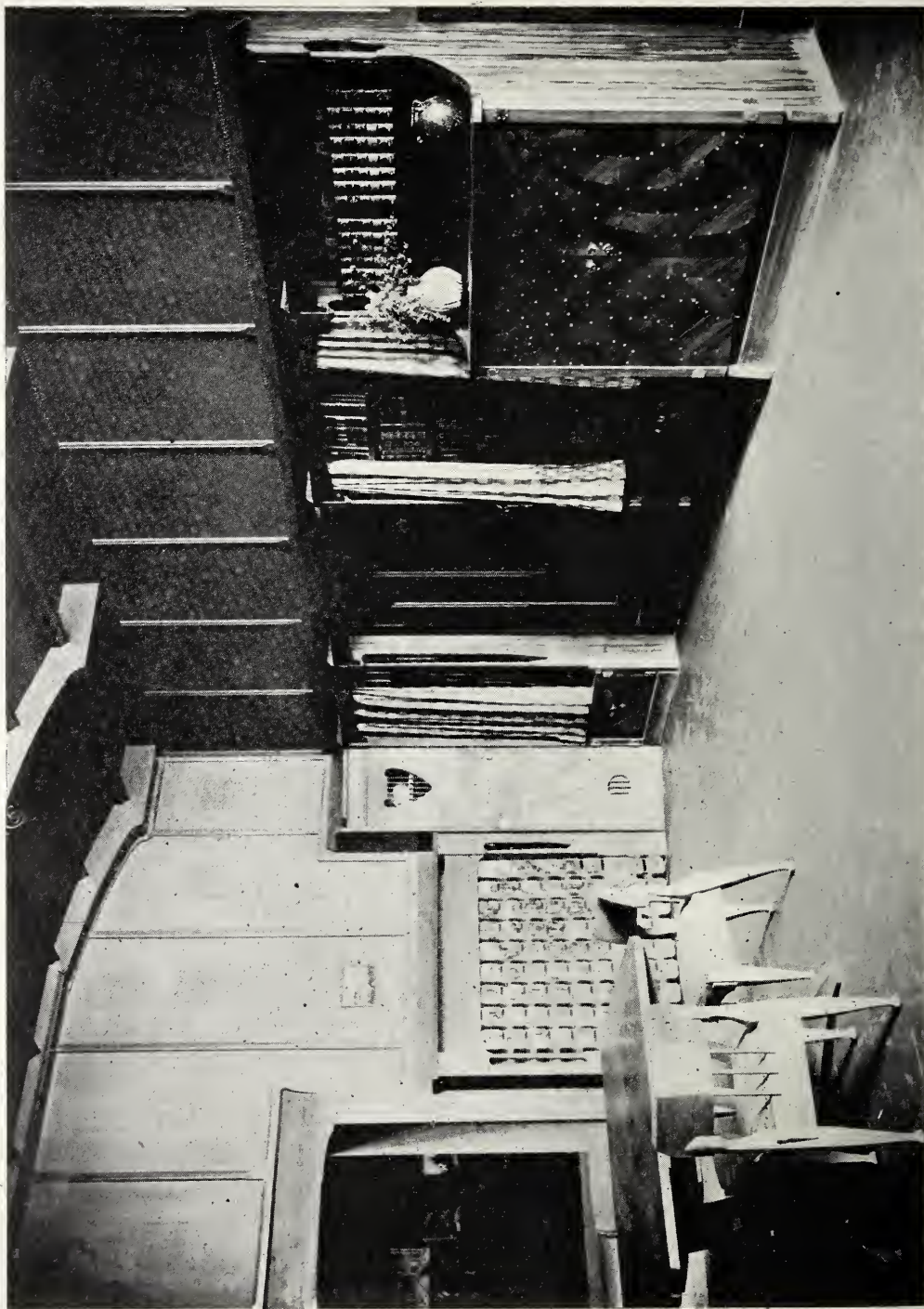


Figure X. Council Room of the Nuremberg Industrial School: Architect, Professor Riemerschmid, Munich

as to suggest a forced combination. They obtrude themselves upon the imagination, instead of joining together harmoniously to create the quiet atmosphere essential to the *Arbeitszimmer* (chamber of work).

The lower two-thirds of the walls are wainscoted in oak, so treated as to produce a rich, silvery gray, waxlike texture, which is the result of delicate, chemical processes unknown in America. The thick glass of the cases is beveled, so as to prevent the monotony which would ensue from a wide stretch of flat and polished surface; being thus beveled and set in small panes, it accords admirably with the moldings of the oaken panels. This division of the room pleasantly recalls certain rich old burgher houses, like the one formerly the home and workshop of the famous printers of Antwerp and still extant as the *Musée Plantin-Moretus* of that city. The ceilings of these houses were always low, the wealth of the owners being evidenced in the liberal use of valuable city ground space; so that this characteristic lowness is probably sought and demanded by the eye in the modern reproduction or variation.

To this section of wall, which appears complete and finished in itself, Herr Paul has added a frieze in very light ash, topped by a ceiling of the same. But it may be said in his justification that he has somewhat unified his scheme by the use of the same decorative *motifs* in the floor as in the ceiling.

In this design two practical features deserve special mention. One is the heater, hidden in a wall-panel by an artistic metal screen; the other is the simple treatment of the electric light fixtures, which here appear as graceful ovoid bulbs, pendent from the

ceiling, and not to be mistaken for apparatus used in gas service.

From the *Arbeitszimmer* glass doors lead into an interior court, the arrangement of which, although adapted from an old idea, offers no feature foreign to the possibilities of modern life. The use of the cistern or basin has been common in the enclosed gardens to all warm countries, since the period of Greco-Roman civilization, but the formal character of the original design is skilfully effaced in the present treatment. For while the architectural features are strongly classical—such as the plan, the cornices, the arches—the roofs of the cloister offer a faint suggestion of bending irregularly beneath their weight of red tiles, like the humbler dwellings of Europe. Nor are there elaborate fountains or statues to lend pretentiousness to the place. Instead, bay trees and potted plants afford the only decoration, with the exception of the slight ornament traced upon the wooden pillars supporting the cloister roof.

Surrounding this court is a series of beautiful rooms, several of which were designed by Professor Olbrich. Among these latter is the music room, shown in our illustration numbered VI., which fulfills the requirements of simplicity and symmetry which we have already noted in the more formal design for a similar use. Here we must note in passing the relation, or rather the responsiveness, existing between the curve of the grand piano as the chief feature of the room and the curve of the sweeping seat as the secondary feature; since by this artistic device the relations between the player and the listeners are suggested in a strong and pleasing manner.

Our illustration VII. shows a room

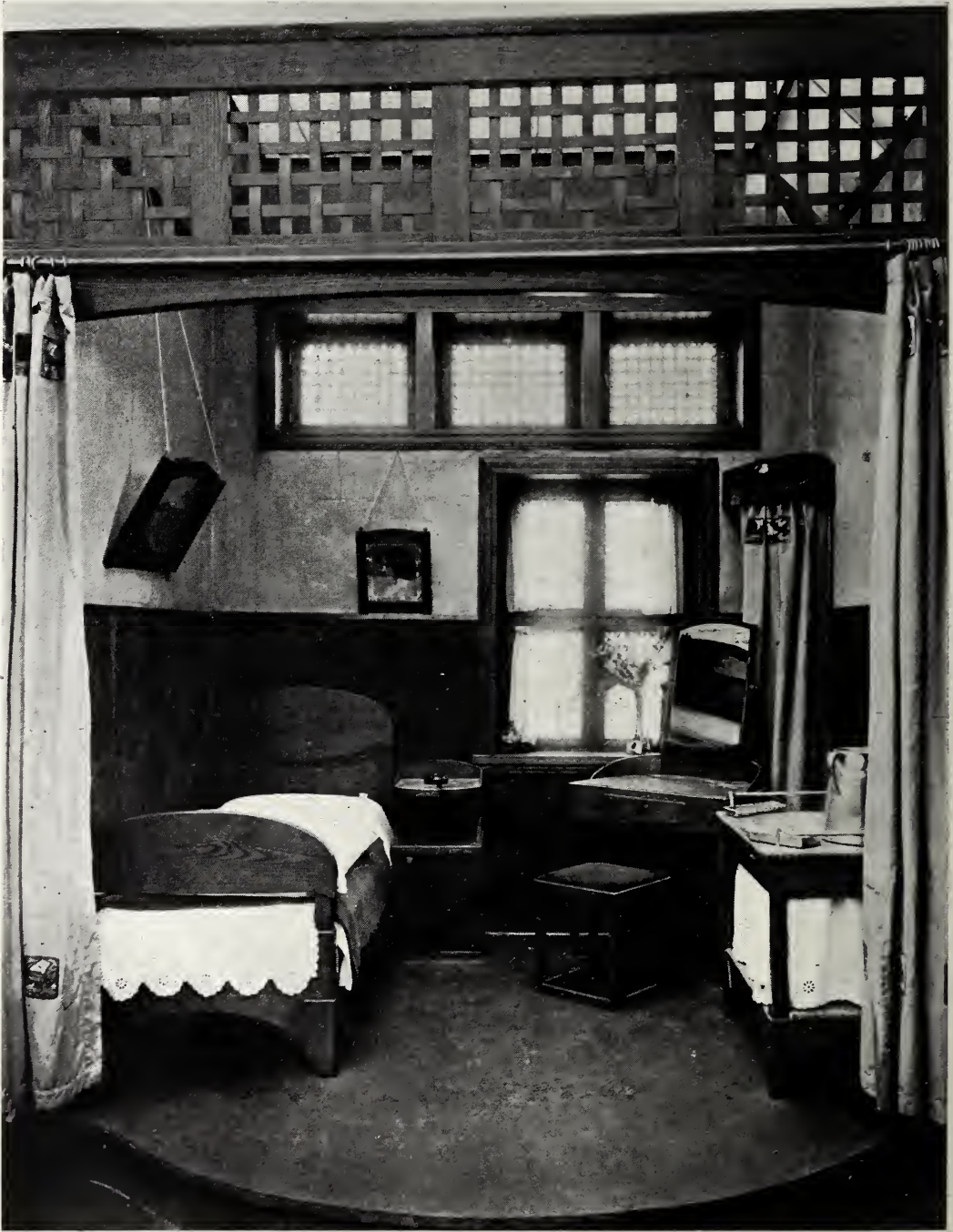


Figure XI. Child's Bedroom: Architect, Arno Köring, Berlin

designed by Professor Albin Müller of Magdeburg, which is suggestive of the best French work: recalling certain examples of the "Art Nouveau Bing," although it is simpler and less pronounced than they. To judge from this single expression, Professor Müller would seem to favor that branch of the new school which prefers plant-forms to combinations of pure line. The treatment of the wood is highly decorative, the inherent beauty of the substance being developed in a natural direction by chemical processes resulting in a surface-texture of *moiré* effects in a soft gray tint. A sole, although secondary criticism can be made, and this relates to the electric fixtures, which are somewhat labored and heavy, although not discordant in design, with the bulbs singularly placed at the angles of metal hoods.

Appropriately placed near the room of Professor Müller, is another by Carl Spindler of St. Leonhard, which is still more suggestive of Nature, although the suggestions offered are always subtle and obscure, remaining strictly within the limits of art, whose office is to represent, rather than to imitate. The natural beauties of the wood employed in the wainscoting are preserved and enhanced, as in the room previously described, while a new use occurs in the frieze, which consists of a series of Netherland or Lombard landscapes, wrought in a cleverly fitted mosaic, of undyed woods of various species. The simplified plant-forms separating the panels of the frieze, are worthy of attention, as are also the table and smaller chair, which have been developed from historic models into fresh and most pleasing objects. Praise is especially due the decoration in which the time-honored gryphon

becomes the domestic cock, and the elaborate Renaissance carving is reduced to a union of three familiar leaves forming an ample and finely proportioned chair-back.

Another pleasing design is a living room by Professor Maximilian Sängner of Berlin, details of which are given in our illustration numbered IX. This composition is a problem in straight lines, diversified by the use of rectangular forms in different proportions and positions, as instanced in the buffet, the window-opening and the clock; further gratification to the eye being afforded by sunken panels which occur in the wainscoting and thus prevent the monotony of surface; by the silver-gray tone of the oak; by the introduction of pewter plaques and of certain ornaments chosen largely for their color-properties. Here again a minor criticism can be made: in this instance, regarding the manner of using the pewter decoration which, instead of being inlaid, is applied to the surface, or more simply speaking, "tacked on." Such use, although quite effective in this case, and relatively unimportant, is yet a violation of principle which should not be countenanced; since, thus confirmed by high authority, it may serve as a precedent for cheap and vulgar metal ornament, produced in quantity and applied indiscriminately.

To sum up the effect of Professor Sängner's living room, it may be said, that seen elsewhere with no German name attached to the design, it would be attributed to some English decorative artist of the new school.

Illustration X. shows the work of Professor Riemerschmid of Munich, in the Board Room of the Nuremberg Industrial School. The general effect of the room is quite in keeping with the purpose for which

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it is destined. The side walls, with their well-proportioned divisions of wainscoting and frieze, their book cases and plainly paneled doors, are diversified and pleasing, but the ceiling offends the eye with its ugly, notched beams, which are so apparently applied without constructive purpose. The most successful point of the room is the treatment of the heater, which is hidden behind a metal screen, a device employed under differing forms in several other rooms of the German Exhibit: one which American architects should be quick to adopt, since it would remove from obtrusiveness in our dwellings appliances which we have until now regarded as inevitable blemishes.

Our last illustration numbered XI. is that of a child's bedroom by Arno Köring of Berlin. It is arranged in an alcove of the mother's apartment, and is especially well-lighted and ventilated. The movables here are of ash stained to a delicate gray and the toilet service is in pewter. This room, like

one or two other preceding examples, has an English air, and would seem a fitting resting-place for Kate Greenaway children. As a composition adapted to the intended purpose, it is, although one of the simplest of the problems treated, one of the most successful.

At the conclusion of these illustrations and comments, necessarily fragmentary and doing scant justice to the important subject, the reader and examiner must yet receive a clear impression that the German Exhibit at St. Louis will prove of great value to all persons in the United States who are interested in the industrial and decorative arts, whether as producers or consumers. The lesson of the well-coördinated and dignified display is one of simplicity and symmetry, which are complementary forces—so much more difficult to employ than a superfluity which has no reason for existence and quickly becomes wearisome.

THOUGHTS UPON MODERN INDUSTRIAL ART. BY DR. HEINRICH PUDOR

FOR a number of years there has existed a growing tendency toward an effectual penetration of art into life, which, on the one hand, aims at the art of living: that is, strives after an artistic mode of conducting life and, on the other hand, desires to see the laws of art applied, to our daily customs, to exterior architecture and interior decoration. This tendency shows remarkable progress, if it can be regarded as something more than fashion, or as not due to chance and humor. "Art no longer near our life, but our very life itself," one might say, to use a well-known modern expression. If such were our aim, average education would be more thorough, and the aesthetic training of the human race generally improved. Good beginnings are not easy to be brought to naught. But in spite of this, it is certain that we are not yet advanced beyond the first steps of seeking and experiment; that we do not definitely understand the difference between style and Nature, between antique and modern, between Japanese and English ideas, between new German and old German. Every possible style passes through the mind of the art industrialist, as through that of the architect. The modern craftsman believes that he possesses much knowledge, but we find very little individuality and very little which bears the impress of our nationality.

First of all, it is characteristic of modern industrial art that more importance is attached to linear than to plastic principles. The essential point of the Eckmann Indus-

tial Art and, in fact, to a great measure of all modern industrial art, is the scroll. It has no characteristic design, but it adopts certain combinations of line which present the idea of ribbons, or of pieces of paper fluttering in the wind. Many years ago, the scroll was the form preferred in industrial art; that was in the Rococo period. In the Eckmann industrial art we again find this scroll, only instead of the simple crescent, which dominated the Rococo, we have several interlaced crescent silhouettes. Apart from this special method of combining linear forms, modern industrial art is, to a great extent, confined to lines, and not to models. Thus the Eckmann style makes a specialty of those branches of industrial art which deal with planes, rather than with models: such as ornamented stuffs, carpets, wall decoration, and book ornamentation. Apart from the Eckmann style, the scroll does not always predominate, but the parallel juxtaposition of lines is much sought, especially in ornamental furniture. Whether one speaks of Van der Velde at Brussels, or of Duboisson or Verneuil at Paris, or of English or German decorated furniture, the main object is to produce lines, and to disregard definite form. We nearly always find parallel lines governing not only those branches of industrial art which necessarily treat linear forms, but almost all others, especially the decoration of furniture: to the latter we may attribute the introduction of the new style into Germany, and the diffusion of the same throughout the Empire. It is to England that we are indebted for our modern industrial art. We might, perhaps, open the question as to the source whence it was derived, and as to

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the manner in which it has developed in the country mentioned.

Above all, it must be remembered that the new art has grown naturally in England, and is not to be assigned to culture. The source from which it sprang exists in England. For this modern English style of industrial art is just what in other branches we call pre-Raphaelitism. Tennyson, Rossetti and Swinburne are not only the godfathers of Burne-Jones and Watts, but also of the new English interior decoration. The sentiment which found expression in English poetry of the middle nineteenth century, demanded not only the representation of delicacy and sensitiveness in painting—and this demand satisfied the English pre-Raphaelites,—but also required from architecture dwellings adapted to foster contemplation. Thus arose the modern English style of home which we, in Germany, have excellently imitated during recent years. Suitable arrangement of the interior, however, was still wanting, refined decorative art, intimate or homely inside architecture, and homely industrial art. But from where could we obtain suitable models? The feeling which existed was not sufficient to originate such. We had, at least, to obtain a hold on something, to produce something lasting. Fortunately, international communication brought about our acquaintance with Chinese and Japanese industrial art. Here we found the things sought. Namely, the small, refined and very delicate Japanese, whose objects of daily use appeared like doll's playthings, whose dwellings harmonized with their feelings, and their natural surroundings, with their country and soil, supplied the adequate model. Just as English pre-Raph-

aelites sought stimulation in Italian painting, so the English art industrialists turned to account the miniature Japanese art; not only borrowing from it ideas, but gaining therefrom models. From this point of view English, and modern art industrialists in general, are to be regarded and studied. Later, other nations, the Germans, the Belgians and the French drew on the one hand from the same source—that is, from the Japanese miniature art—and, on the other hand, from a second source, in that they derived from the English enthusiasm, and even the models themselves, after they had adopted the Japanese style. Wherever, in the whole world, one sees a modern arrangement of a room, it has its origin in England and Japan. We must not, however, overlook the fact that England set to work more radically; that she possessed exactly the right source; that she was able to nourish all branches of artistic creation and home-life from the same world of feeling. Even the climate was in her favor. Truly, there are, especially on the east coast of England rough storms, but the climate in general is mild and equable, while frequent fog makes everything appear in soft, indistinct forms. England is a land of meadows, pastures, and gardens. The English woman is characterized by her white complexion, her slender figure, and her luxuriant hair. To complete the artistic whole the modern English house was needed. Further, let one add the modern arrangement of rooms, the corresponding industrial art, on the walls pictures after Burne-Jones' style, the poems of Swinburne or Browning, the playing of familiar chamber music, and one has a harmony from which we deduce that industrial art is something not due to chance, or

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fashion; that it is not even borrowed. It was precisely this tidal wave of feeling, which, touching other countries, caused a similar movement which is simply an integral part of a great whole. Belgium had also its Browning, namely Maurice Maeterlinck. France had a Paul Verlaine, a Mallarmé, a Joseph Péladin, and, just as English pre-Raphaelitism came into existence under "symbolism" in France, so, in Germany, it sprang up under theosophy and occultism. Just in this way, too, the English style of home was transmitted to most other cultured lands, and Burne-Jones was not less honored in Germany than in England.

It is easy to understand that the leaders of this movement preferred the linear to the plastic principle. Also, the Eckmann industrial art, the Eckmann scroll, the parallel lines, and the interlaced crescents point to English and Japanese models. Such is not strictly the German style; nor is it, truly speaking, naturalistic, or beautiful. This character suggests Eastern, rather than Western art. The style of our modern furniture, for instance, is exactly suited to the Japanese cane material, which is bound together with narrow ridges and small laths. But it is not suited to the substance of our German oak, our linden and nut trees, inasmuch as one of the first laws of art—the perfect adaptation of style to material—is violated by it. To-day, we find this scroll and these fluttering ribbons in wrought-iron technical work, as well as in book ornamentation, in furniture, and in needle-work designs. Too little attention is given to the material, too much is designed, too much worked out in lines, and there is too little modeling, or working of the material itself. The disastrous separa-

tion of the artisan, whose only occupation is technical execution, from the artist, whose only occupation is design, and who does not trouble about the material, has occasioned these conditions. Industrial art can alone be helped when the artists not only trace the composition, but also work into the material, and more than all, learn to mold and to feel plastically, in order to produce not only lines, scrolls and ribbons, but bodies as well. For industrial art is for the most part, plastic, bodily form, possessing very little plane surface, or line-form. But already development is beginning. These beginnings, which modern industrial art has to assign to the influence of ceramics, are very important, and will lead to the right end. Just as ceramic achievement preceded industrial art, so the future industrial art style will develop from pottery. From this technique, sense of form can be developed, and we can learn to feel plastically, even in our articles of use. To-day, this feeling has so far left us, that we do not understand even how to make a chair, on which one may sit without fear and trembling. The East Asiatic forms have so filled our minds, that our own feelings are bound, as it were in fetters. That which is suitable for a Japanese tea-house is not suitable for a North German sitting-room. Even in our studies of Nature, we have limited ourselves to studying the lines, instead of directing our attention to the form of the plant. The latter should be the first, and the former the second subject of study. It was certainly to be commended that we, instead of drawing from models, and plaster of Paris, began to draw from Nature; but, unfortunately, only the lines of the leaves and blos-

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soms interested us, not the form and the whole structure of the plant. There is, undoubtedly, a richness of line in our industrial art; but little is found of richness of form, apart from the previously mentioned remarkable beginnings made by ceramics, especially in Denmark—more remarkable to be sure for delicate coloring than for the invention of really new forms. It would, therefore, be commendable in our industrial art education, if special stress were laid upon developing the sense of form, not only through observation of Nature, but also through modeling and molding.

Eckmann, in later years, departed farther and farther from Nature study and occupied himself more and more with "Stilisieren" (conventionalization). One cannot deny that he had fine taste and rich imagination. He also endeavored strongly to respect the destined use and purpose of the article. And here, we touch another false principle of modern industrial art, which pays too much regard to the artist, while really the article owes its origin to the purpose; if it be not so considered, it is only an article of luxury, and luxury is characteristically called in original German: "dislocation."

'Many persons, however, consider the end and aim of modern industrial art to be elegance and richness, so that when an artist undertakes to form a vase, or something similar, he should make it as costly as possible, and far beyond the reach of the people. But all art is occasional art. The

occasion for industrial art is the need or purpose which an article must serve. From the connection of this occasion with the material, by means of the instinct and of the impressions received from Nature, originates the work of art, especially the industrial work of art. The cupboard exists, that we may be able to preserve within it certain of our belongings. Only look at all our modern industrial works of art: they are costly, original, pretty, elegant and everything. One can say the same of our modern chairs and cupboards, as of our glasses, knife-handles, looking-glasses, vases, and other similar things. It is an experiment, a game with ideas, it is child's play, luxury, fashion, but not industrial art, the purpose of which is to create articles of use. We are not yet beyond the time of the "best room," that is to be opened only once a year, and of the glass cupboard which serves as a receptacle for curiosities. Art as occasional art, industrial art, as the art of objects of use, can alone help us. A knife, with which one cannot cut, is worth nothing. Industrial art which works only for museums, for the best room, and the glass cupboard, is also worth little. But it should be remembered that important beginnings have occurred, particularly at Vienna, Darmstadt and Brussels; that the interest in industrial art to-day is a real and warm one; that much talent and power, much fancy and industry are abroad and active. The movement is initiated. Much remains to be done.

EXCUSES FOR UGLINESS

THE EXCUSES FOR UGLINESS. BY ERNEST CROSBY

LAST month I tried to show that for the past century we have been deliberately making the world ugly.

While I merely touched the subject on the surface, I think that I succeeded in proving my point, and I do not see how any fair-minded person can deny the general truth of the indictment. The only justification for such deliberate action must be some compensating advantages to the human race, resulting from the increase of ugliness, or involved in it. Surely the sacrifice of beauty is a great loss to mankind, but it might perhaps be warranted, if there were counterbalancing gain. And such, it is claimed, we have to show.

The first thing which strikes me in examining these alleged gains is that they are all on a comparatively low plane. The plane of beauty and ugliness, the plane of aesthetics, is not the highest. There is a higher region of religion and morality—of spirit and ethics—but all that the nineteenth century has to offer lies below any of these planes. No one claims that there has been any very notable advance in religion or morality, and, if our standards in some respects are growing more humane, there is no connection between this growth and the material development which has caused the ugliness of which we complain. The new advantages are all in the nature of increase of comforts and decrease of hardships. This matter of human comfort can be ennobled, if it is informed by the spirit of justice and fraternity; but there is no pretense of this spirit in our material expansion, which has served only to accentuate

the distinctions between the different ranks of society. The gap between wealth and poverty was never so great. The amount of charitable gifts has indeed increased enormously, but these constitute after all, only a feeble effort to fill up the widening chasm.

It is then on the plane of comfort alone that we must seek our indemnification for the ugliness of our times. First of all, we must note the so-called labor-saving effects of machinery. As the machine does the work of many men, it was naturally supposed that its general introduction would give ample leisure to the workman. But the results have been quite otherwise. Never was child-labor so cruel as after the adoption of machinery in Lancashire, and we see to-day in the Southern cotton-mill the proof that machinery makes life harder. Hours of labor are indeed shorter, but this shortening has not been the consequence of the invention of machinery, but rather of the combination of the workmen into trade-unions, and their insistence upon obtaining a trifling share in the benefits of steam. The best way to judge of the comparative condition of the worker at the beginning and at the end of the nineteenth century is to take a typical instance: that of a journeyman bootmaker, for instance. A hundred years ago, he learned his trade as an apprentice, becoming a member of the family of his employer. He made a whole pair of boots himself, knowing the man for whom he made them and taking a personal interest in their life. They probably came back to him to be half-soled and repaired, and he could watch their progress and enjoy their perfection, as he saw them pass up and down the street. His work-bench was, more

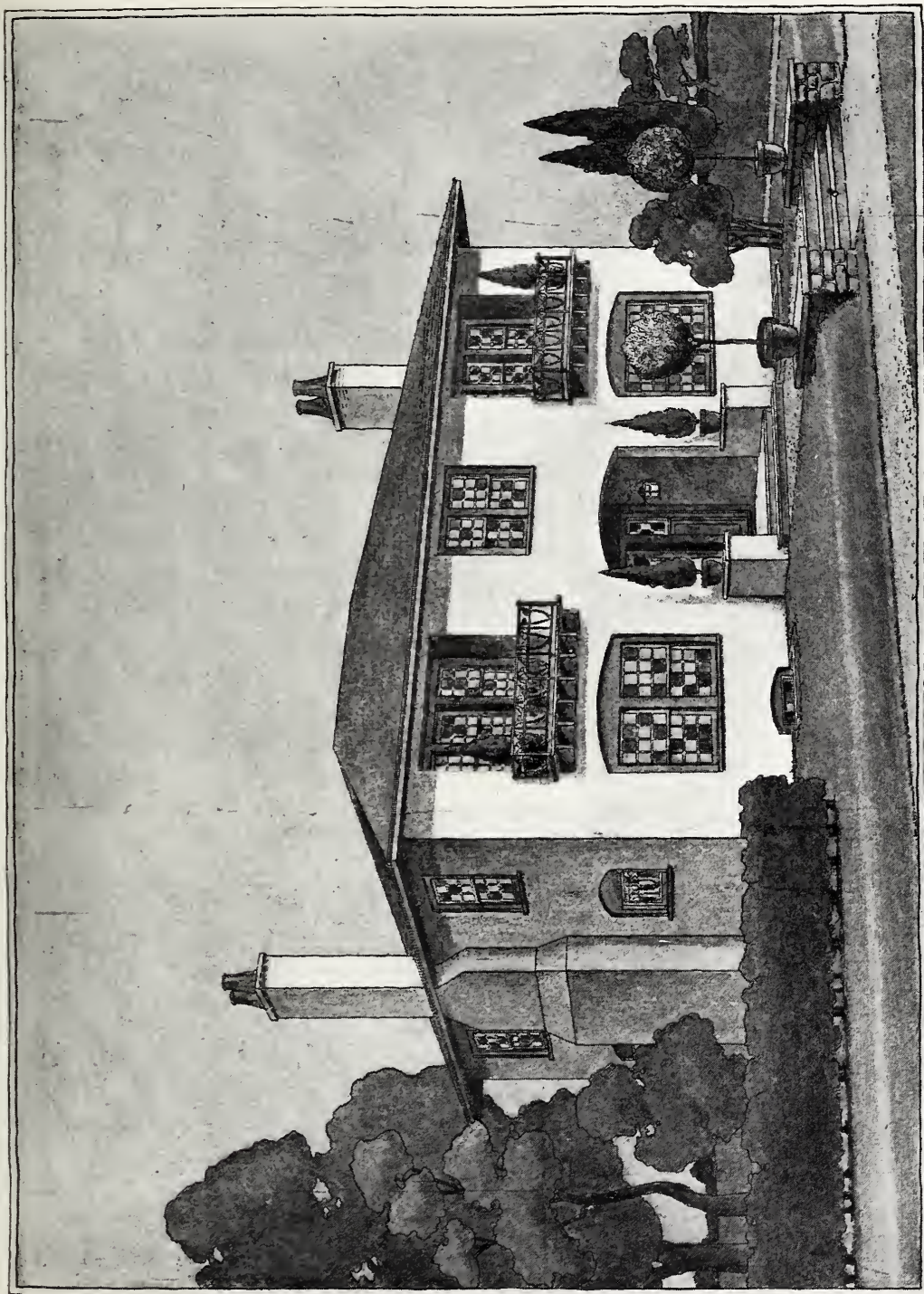
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or less, a social centre, and, as he worked, he could look out on the daily life of the town. Sooner or later, he set up for himself, and if he worked long hours, he was paid for them and lengthened them voluntarily. He became a necessary part of his neighborhood, with full opportunity to give play to his individuality. This was more or less true of all manual callings, and Longfellow's "Village Blacksmith" is not an exaggerated picture of the workman of old times. Put over against him the boot-maker of to-day, incarcerated for so many hours a day in a hideous building totally separated from neighborhood life, with the deafening noise of machinery forbidding conversation; performing the same mechanical act upon some small part of a shoe with lightning swiftness, hour after hour, in a dusty atmosphere redolent with the sickening smell of glue, and with the dreariness and monotony relieved by nothing but the pleasure of waiting for the end of the day. What if the hours are a little shorter and the pay a little higher, there still lies between the two men all the difference between the freeman and the slave!

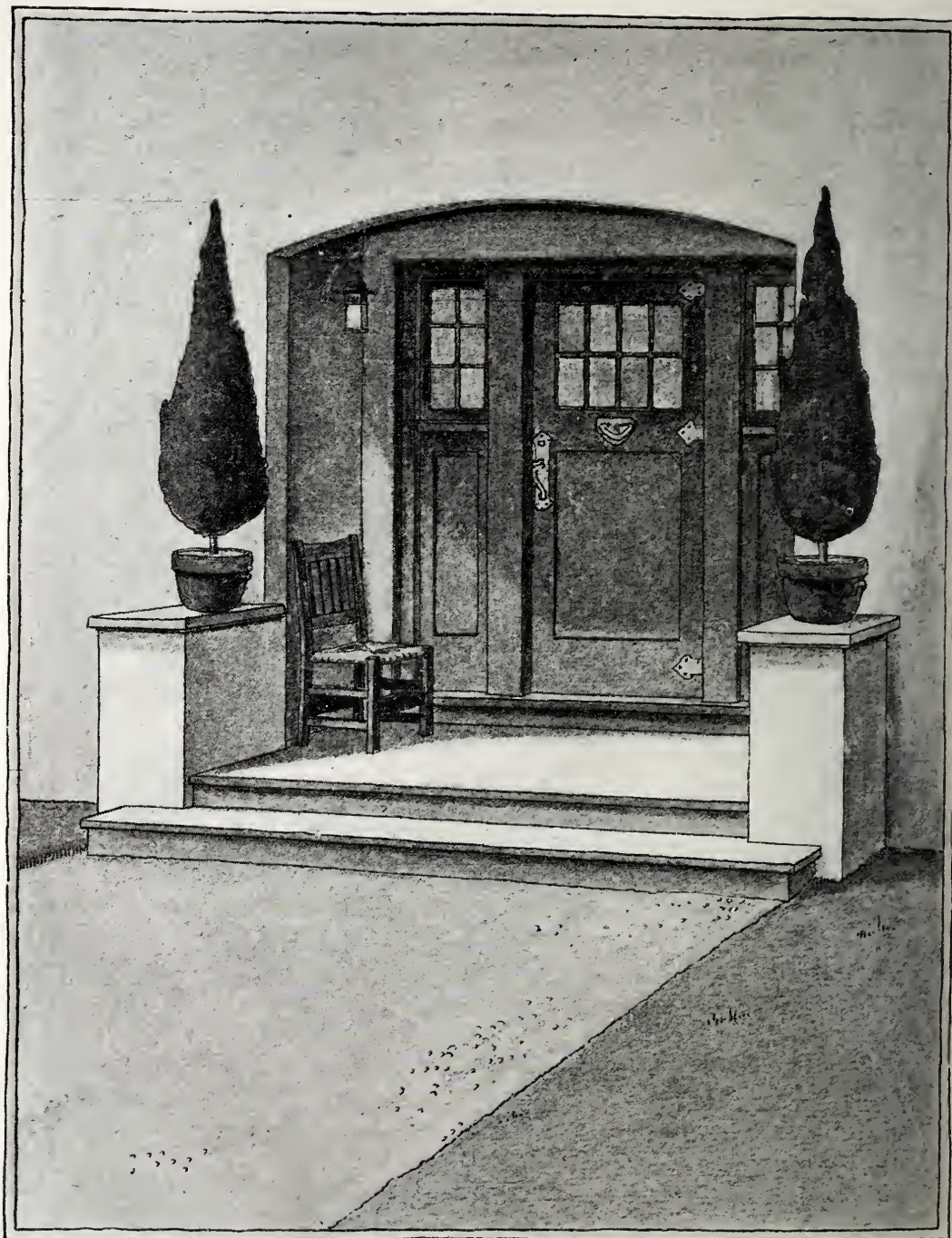
From the point of view of the consumer we find many new "comforts" it is true. But have they brought greater satisfaction? Should we not be better off, if we made bonfires of three-quarters of the things in our houses? Is not one engraving, prized, studied, and given the place of honor on the wall, worth a drawer full of photographs? The more knick-knacks we acquire, the more we want, and as we get a taste for cheap, machine-made articles, we cease to produce artistic hand made ones. Shoddy, adulteration, falsehood of all kinds, lie at the door

of the machine. Many of our inventions are in the direction of annihilating space. The telegraph, wired and wireless, telephone, railway, electric-car, automobile, steamboat, etc.: these are our chief boast, and, to sum them all up, what do they all amount to? They simply reduce the size of the earth. The world is a hundredfold smaller than it was a hundred years ago. Is that such a desirable achievement? Would you rather live in a six-by-four asteroid, or in a great immeasurable planet? The larger the better, I should say. When we may see and hear the whole world at once and travel round it in two minutes, I shall be ready to remove to some globe having elbow-room to spare. And this shrinking of the size of the world has brought people so close together that they are growing alike, in dress, manners and speech, and their towns begin to look one like the other; so that a century ago, you could find more variety in the next county than you can find to-day across the sea. I confess that I like variety, and a world big enough to give it opportunity, and I should be willing to make a long journey in order to discover a village not exactly like my village, and a man not exactly like myself.

So I look upon the nineteenth century, with its great material development, largely as a cheat. It has taken away much of the beauty of Nature and of art, and it has given us instead falsehoods which will not for a moment bear examination. The truth is that we have been shamefully defrauded. We have bought a gold brick; our good money has gone, and the brick is not worth its weight in pig-iron.



Craftsman House, Series of 1904, Number VIII.



Craftsman House, Series of 1904, Number VIII. Front entrance door

A CRAFTSMAN HOUSE

A CRAFTSMAN HOUSE, NUMBER VIII, SERIES OF 1904

THE eighth house in The Craftsman Series for the present year is designed to be erected in any city in which space is not too valuable to permit of detached residences.

The house covers an area of fourteen hundred, twenty square feet, and, for proper position, it requires a lot of at least sixty feet frontage, and to be set back at a considerable distance from the street line. The effect sought is for a low, square composition, very simple in line, and devoid of all ornament, except that which results from the careful treatment of certain constructive or useful features: such as the frowning roof-line, the chimneys perforating the roof, and the wrought-iron balconies. To be more explicit: the chimneys are placed in the exterior walls principally to economize space, and secondarily for picturesqueness; the front porch, deeply recessed, is covered partly by the second story, and partly by the widely projecting eaves of the roof; the balconies which, first of all, are provided for comfort, prevent what, without them, would result in a monotonous and too smooth effect in the façade.

The structural materials are simple and procurable in any locality of the country. The frame work is sheathed, covered with lath and rough cast; a pigment being added to the cement, in order to remove the natural cold gray of the substance. The rough cast also covers the chimneys, which are surmounted by red clay pots, or tiles.

The roof is covered with shingles, stained to a dark green, harmonizing with the deep brown of all the exterior wood-work, and

producing with it a color-effect familiar in the ordinary country or forest landscape.

The entrance door, shown in detailed illustration, pleases by the relative proportions of its solid and glazed panels. A further element of decoration resides in the hanging lanterns, the knocker, hinges and latch, all of which are in wrought-iron having a beautiful surface-texture.

Passing into the house, and beginning our examination at the foundations, we find the cellar extending beneath the entire building and communicating with the outside by means of a rear door which opens at grade upon the landing of a flight of steps.

Of the space of the first floor the living room occupies more than a third. Here, the finish is of gum wood, treated with a solution of iron, by which it is given a soft green-brown color and a satin-like texture. The floor is of maple, which has been subjected to the same solution, and shows a darker shade of the brown seen in the finish.

The walls are hung with canvas of a golden-ochre tint, and the ceiling, partitioned with beams, shows rough, sand-finished plaster in the intervening spaces.

The fire-place, built of hard-burned brick, has an arch of rock-faced limestone, a square, red-tiled hearth, and a copper hood, wrought with a trefoil design composed of ginkgo-plant units.

The electric light fixtures are of iron and copper, and the furniture of brown fumed oak.

The leaded window repeats the ginkgo *motif*, with the leaves in soft green, and the remainder of the design in clear glass.

The dining room is also finished in gum wood, which, in this instance, is stained to a deep, rich green. Here, the walls are

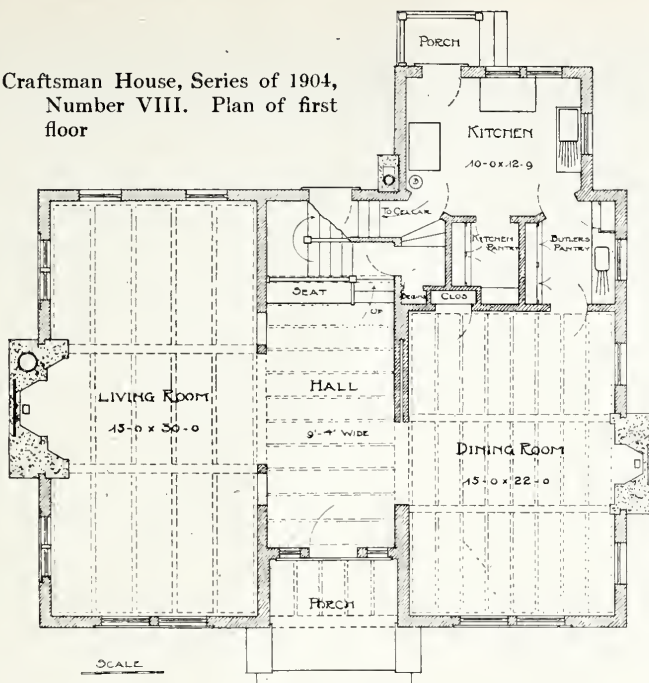


Craftsman House, Series of 1904, Number VIII. Front elevation

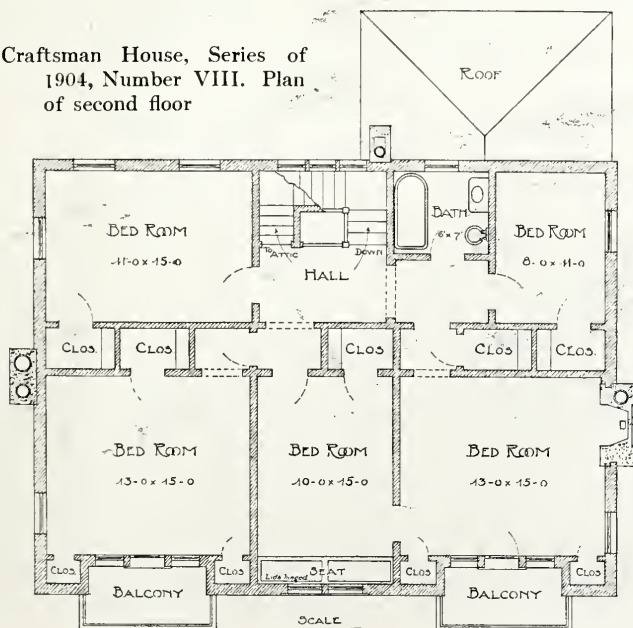


Craftsman House, Series of 1904, Number VIII. Side elevation

Craftsman House, Series of 1904,
Number VIII. Plan of first
floor

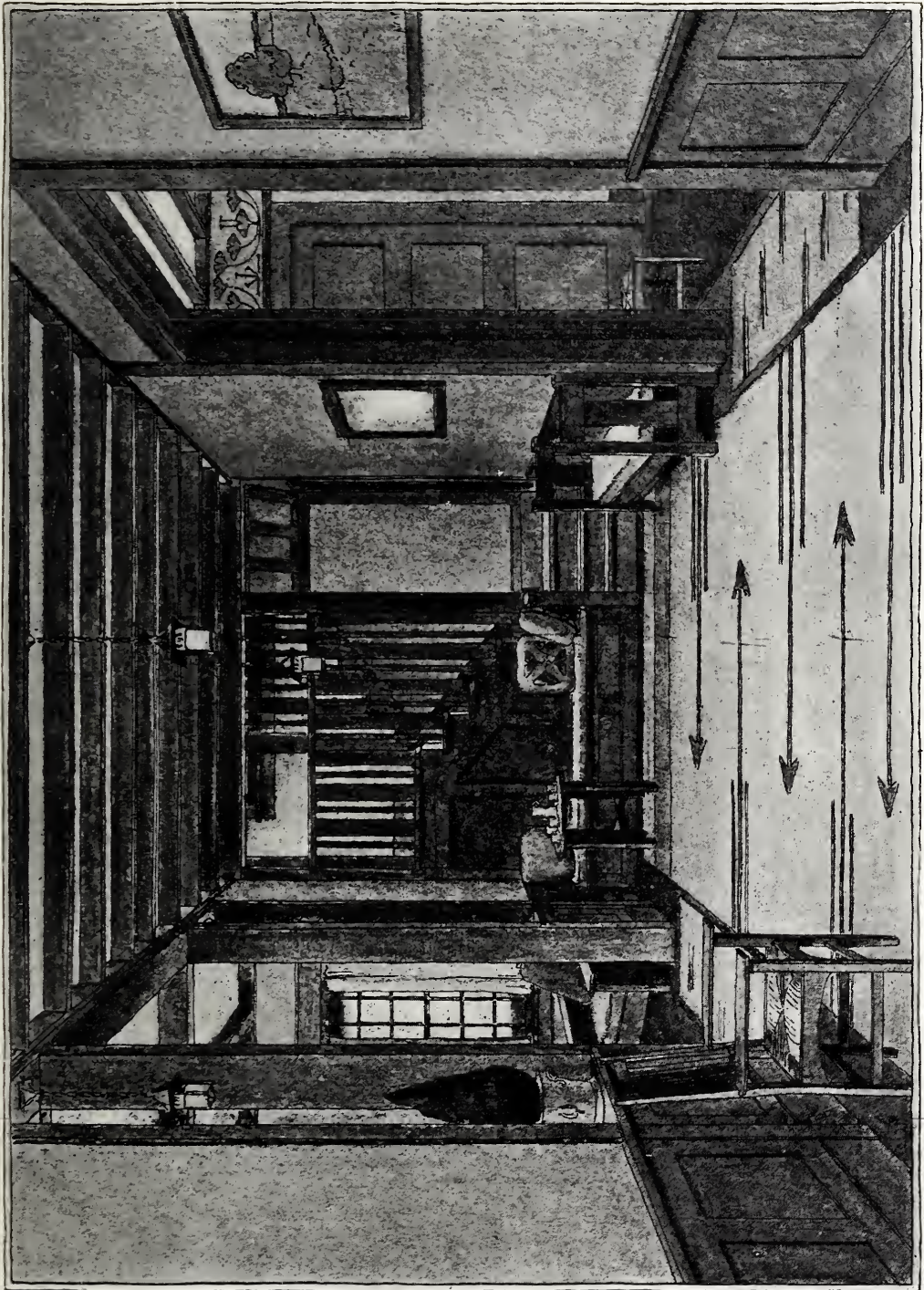


Craftsman House, Series of
1904, Number VIII. Plan
of second floor

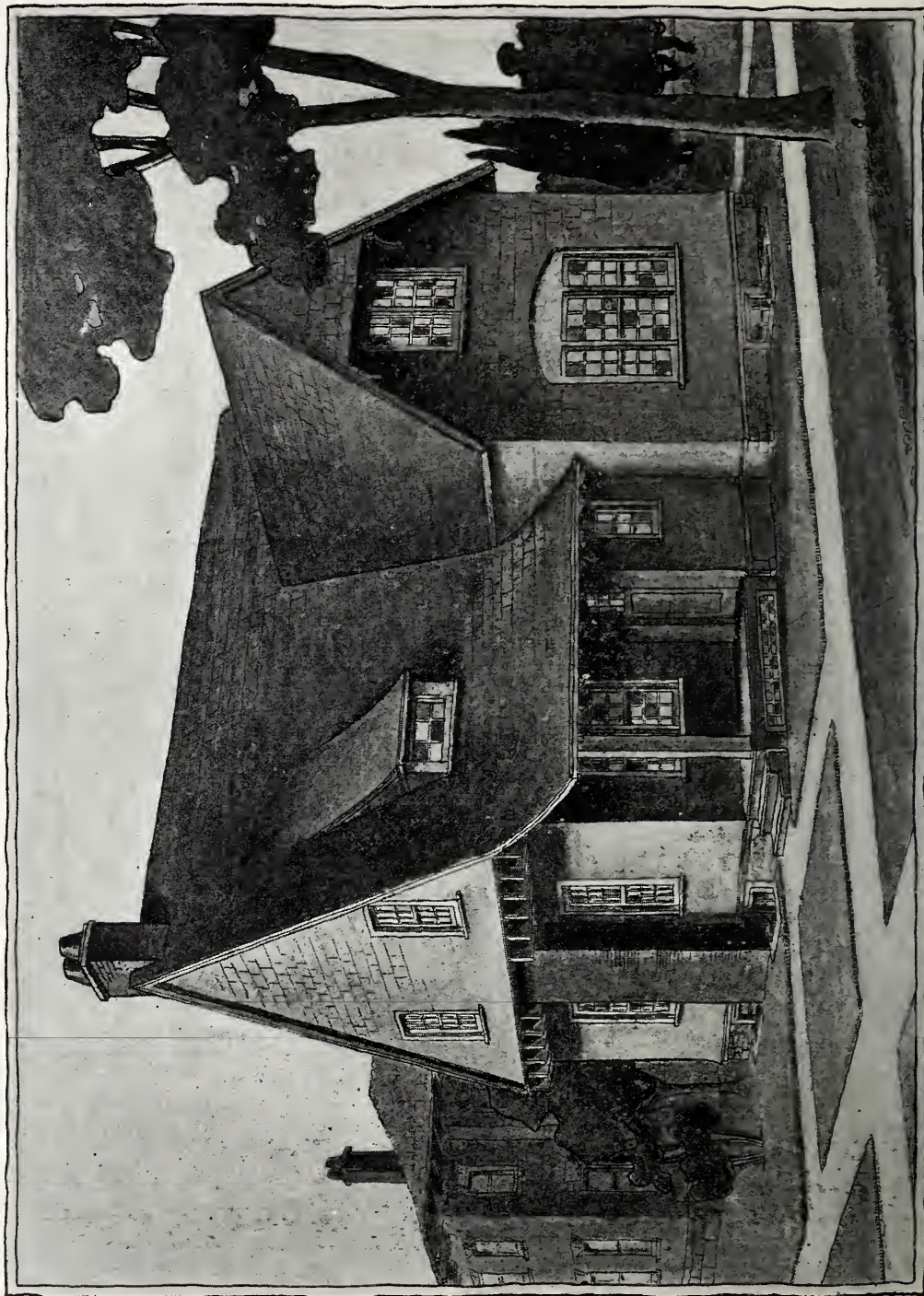




Craftsman House, Series of 1904, Number VIII. Fireplace in Living Room



Craftsman House, Series of 1904, Number VIII. Cross section of the Living Room.



A Craftsman House, Number VIII

A CRAFTSMAN HOUSE

hung with Gobelin blue canvas to the height of a flat molding, placed on a level with the tops of the doors. Above this, runs a frieze of straw-colored canvas, stenciled with a ginkgo design in green, and the ceiling again shows rough plaster between open beams. The movables are here of oak, fumed to a dark brown; the electric light fixtures are of copper; and the fire-place built of field stones, is topped by a heavy shelf of wood.

The second floor of the house contains five bedrooms: three ample in size, and two smaller ones; each being provided with a large, convenient closet.

Throughout this floor, the rooms are finished in white enamel, with the doors matching the hall, which continues the "trim" of the first story. The floors are

of Carolina pine, stained brown, and the walls may be either tinted, or hung with Japanese grass cloth; the color of the tint, or fabric, to be adapted to the exposure of the special room.

The fire-place of the second story is built of brick, with an arched opening, and a wooden shelf supported on brick corbels.

Above the sections of the house devoted to living purposes, there is a large attic or storage space, which completes the sufficient measures for comfort ensured in other parts of the building.

The Craftsman House Number VIII. will not, it is believed, fall below its predecessors in merit. It is simple and refined in appearance, and would not mar the effect of an important residential street, although its cost is small, being approximately \$3,800.

A CRAFTSMAN HOUSE, NUMBER VIII A

THE house shown in the accompanying illustrations has been designed as a modest home, situated in suburban or rural districts. Seen in perspective, it has more than ordinary attractions; its gable end suggesting that of old English dwellings.

The exterior chimney, the exposed ceiling beams of the first-story, the sharp incline of the roof, the picturesque dormer windows, compose a whole which is distinctive and agreeable.

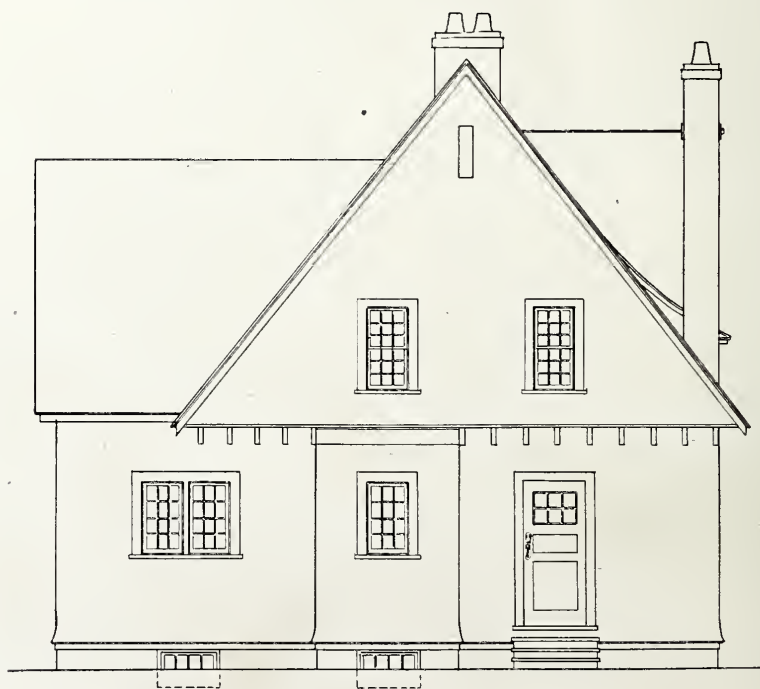
The frame of the house is covered with shingles: those of the roof being stained to a moss green, while those of the sides are left to weather in "accidents" of color and tone. The remaining woodwork entering into the doors and the window casings is painted a creamy white. The foundations

are of local field stones, laid in mortar, with deeply "raked-out" joints. The cellar is excavated beneath the entire area of the house, and contains a hot-air furnace. The interior walls are plastered: those of the living, dining and bedrooms being tinted, in water-colors, and those of the kitchen, pantry and bathroom, painted and "stippled." The floors of the three rooms last mentioned are of white maple, with the remaining ones of Georgia pine. The interior "trim" is of chestnut, stained in the living room to a light green. Here, the floor shows a darker shade of the same color, and the side walls are hung in golden brown Japanese grass cloth, with the ceiling in light tan-color and the movables in brown.

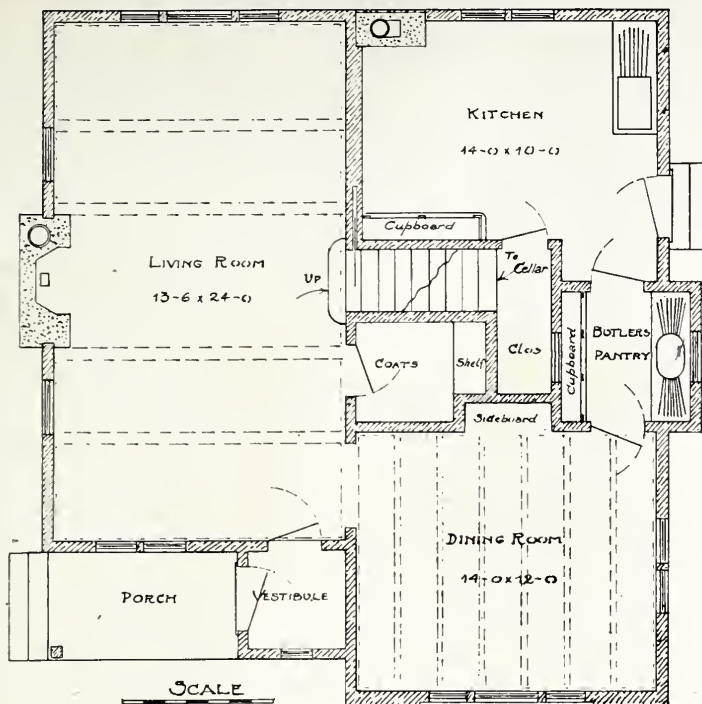
In this interior, the finish and decoration are restricted to the extreme of simplicity in order to limit the expenditure to our estimate of \$1,800.



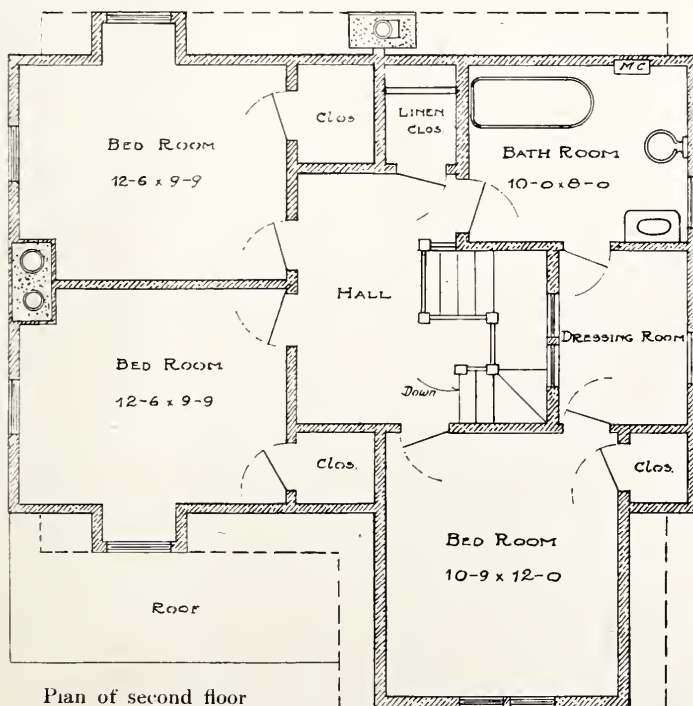
Front elevation



Side elevation



Plan of first floor



Plan of second floor

THE CRAFTSMAN

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE CRAFTSMAN still sits in his narrow workshop, toiling through the summer heat as he did through the dark, trying days of winter.

But now, he can look abroad upon humanity, as he sees it represented in the square upon which his own door opens. He really sees moving before him society in small, with its elements of honor and fraud, its forces that make or mar, its types which constitute the kaleidoscopic whole. Yet oftentimes, the people weary him, since he sees in their actions only the development and expression of what exists latently within himself. At such moments he turns for solace and enjoyment to Nature, who smiles graciously from the midst of the dust and the asphalt of the populous square. There, a little public garden, or rather, plat of turf, is starred with flower-beds which are now alight with the brilliant colors of midsummer. From this beauty, the Craftsman refreshes himself, at the various periods of the day. He is as familiar with the different aspects of the garden, as with the characteristic moods of his dearest human friend. He rejoices in its morning freshness, which inspires him daily with a new desire to create and to accomplish. At noon, he takes a more tranquil pleasure in watching the white light, which, descending through the burning air, weakens the colors and obscures the outlines, touching everything with grayness. At evening, he delights to note the changes in "values" of the reds, yellows and greens of his favorite flowers, caused by the gradual withdrawal of the sun's light. And all this

he does, not in the cold, critical humor of the artist who seeks the principle of such or such a phenomenon, but rather after the manner of a true lover who always adores but never questions. The garden has become the Craftsman's paradise. He remembers it as he lies down at night, and his eyes seek it as he awakens in the morning. To him it is a substitute for human companionship, since his life is of necessity solitary. For him it expands into a great field of the imagination, offering the pleasures and surprises of travel, the beauties of pure thought, the marvels of science, through the sight of some familiar but suggestive product of Nature. And such suggestiveness is necessary not only to the happiness of the toiler, but also to the successful exercise and application of his manual skill. It represents to him leisure, rest, beauty—everything for which men long with a degree of conscious effort proportionate to their sensitiveness and culture. Poor and pledged to unremitting labor, he finds in the garden an element of pleasure which makes him superior to the hard conditions of his life.

But, as he himself realizes, his pleasure is dependent upon his manner of possession. Had he the deed of the garden, did he bear the expenses and cares of its material ownership, selfishness would enter into his heart to cast out the fine sense of participation which makes the burden of his work light. The Craftsman recognizes that individual possession is all too liable to create poverty in the mind and heart of the owner. He feels that the beauty of his garden, like the Love Divine of which Dante wrote, is multiplied in the proportion in which it is shared on equal terms.





Death of Sainte Geneviève, patron of Paris (Panthéon): Jean-Paul Laurens

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VOL. VI

SEPTEMBER 1904

No. 6

THE FOREIGN ASPECT OF MURAL PAINTING. BY WILLIAM LAUREL HARRIS

ALTHOUGH the conditions of mural painting abroad are bad, yet mural painting is not the novelty upon the Continent that it is among ourselves. So we can profitably study the general aspect of modern municipal decoration in foreign countries, tracing conditions back to their causes. In this way we can arrive at conclusions which will aid municipal art in America.

All the great buildings of India, Asia Minor, Egypt and Greece were covered with paintings, both on the interior and upon the exterior. The classic buildings, known as Doric, Ionic and Corinthian, were all painted. And the Etruscan monuments were splendid in the richness of their color. It appears to have been in Imperial Rome that white marble buildings were first erected. But, even in Rome, when plaster was used in the construction, it was always painted.

The nations living in the northern and western portions of Europe have, up to modern times, always employed gold and color with a magnificence which will never be surpassed. Yet mural painting, in spite of its long and interesting history, is, at present, in a very unfortunate state.

Many modern artists rail at the times and at modern conditions. Certainly, all artists would welcome conditions less sordid and

standards of success less mercenary. The honorarium for mural painters is both meagre and precarious. I will mention a few notable examples of this among the great artists of Europe. Hippolyte Flandrin produced all his great decorations at a financial loss. Paul Baudry practised the strictest economy, and yet he did not make his expenses, while painting his masterpieces in the Opera at Paris. Puvis de Chavannes said that the returns from his decorations, up to the last years of his life, had never equaled the unavoidable expenses connected with doing good work.

It is well to call attention to these instances of self-sacrifice. It shows how the great artists of Europe are not mercenary, although they are often hampered by the lack of money.

In speaking of the difficulties besetting the career of a young decorator, Gérôme once said to me: "C'est le sacré argent qui empêche tout."

Living in Paris, or in any other great art center, one sees many men of great distinction making mean little economies and sometimes going without proper food for the sake of art. When these artists embraced art, they embraced poverty. Men who are not firmly wedded to their art can of course, from time to time, sell their talents to business concerns and make money.

I suppose it was reflections like these which once made Whistler exclaim: "Evil days have fallen upon our great mistress, art. She wanders in the market places to be chucked under the chin by the passing



“The antique world” (mural painting in Museum at Breslau, Silesia): Hermann Prell

FOREIGN MURAL PAINTING



The Muse Euterpe: Paul Baudry

gallant and to be enticed into the home of the householder."

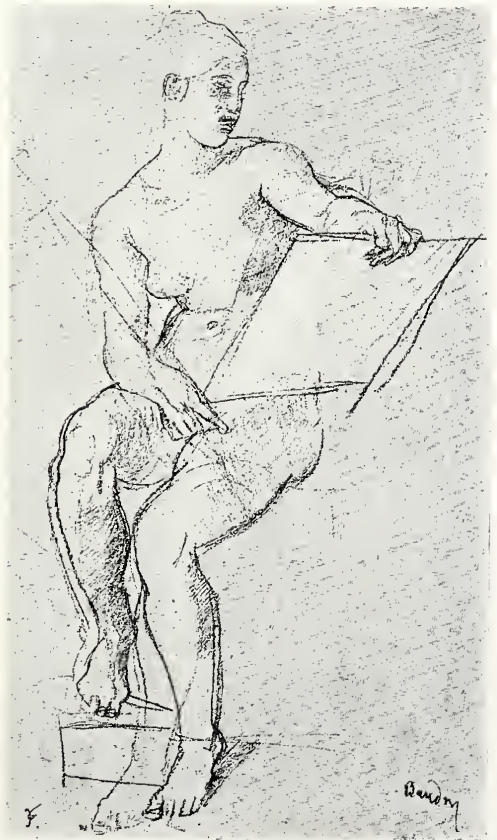
Of course, there are artists in Europe who make a certain amount of money, but the money thus made is almost accidental and has little to do with their artistic talent.

I have drawn this dismal and discouraging picture of conditions in Europe, because many people wonder that modern buildings are often so lacking in charm and often are downright ugly. The answer is that no adequate reward is offered to the men who might make our public buildings beautiful. They often live in penury while the builders and politicians grow wealthy.

Many people place the blame on the architects. Others talk about social conditions and popular ideals. But really to understand what is going on in Europe, and

the present state of mural painting, we must study the history of municipal decoration. In the words of Solomon: "The thing that has been is that which shall be, and that which seems new, it hath already been of old time." So, when people talk of a new movement toward the recognition of decorative art, and talk of a more intimate relation between architecture and painting, our thoughts turn naturally toward antiquity.

The farther we penetrate through the so-called "Dark Ages," the more clearly do we see the intimate relation that existed between architecture and the allied arts; between art and the people.



Preliminary sketch for mural painting: Paul Baudry

THE CRAFTSMAN



War (Museum of Amiens): Puvis de Chavannes

During the periods called Romanesque and Gothic, paintings were never separated from architecture. The easel picture, as we know it, did not then exist. The pictures and ornamentation were parts of the building itself.

At the time when our civilization began to establish itself upon the ruins of the Roman Empire, most of the public buildings had a somewhat religious aspect. In Giotto's time and even later, artists were chiefly employed in church decoration, and the best craftsmen lived in the shadow of great monasteries. From time to time, these same men decorated civic buildings. And the long line of craftsmen, artists and artisans, who lived and died in the monasteries of Europe, have left us decorations

which are unsurpassed in richness of color and in solemn splendor of design. The achievements of these mural painters are landmarks in the history of art.

Past achievements in municipal art show us the impulses which have guided humanity, and indicate the rise and fall of artistic ideals.

When heroism has fired the people with noble zeal, then artists have arisen who painted upon the walls of public buildings the glories and ideals of their time. The walls, the piers, the very supports of the roof blossomed, as it were, with the inspiration of noble and patriotic thoughts.

The subject of mural painting is far reaching, and its history is bound up with the rise and fall of empires. For while there

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have been periods when mural painters have recorded great deeds and lofty aspirations, there have been other times when they have depicted quite the reverse.

Mural painting has unconsciously acted as a gauge by which we are able to judge the moral and intellectual standards of different periods. There have been periods of bad art, as we all know.

These same periods are known to historians as times when riots and rumors of wars afflicted the state; when there were rebellions on every hand, and when, even in peace, the cities were filled with tumults. To the sociologist these periods of bad art are known as periods when discontent was rife among a miserable people.

Deprived of the moral stimulus of art, the poor people were filled with envy of the vulgar rich. The exact spirit of the time is always reflected by the craftsmanship displayed in painting.

During periods when there was a real nobility of purpose there was apparent also a real devotion to craftsmanship. No exertion was too great when it was made for a worthy object. But in corrupt times, the craftsmanship was also corrupt. And for the most part, pictures painted with unworthy objects perish through defects of workmanship. A good example of this is to be found in stained glass; windows made during the twelfth century are, to-day, in a better state of preservation than

windows dating only from the late Renaissance. If space permitted me to do so, I should include in this account of mural painting a few words at least on the stained glass of France and Germany. For in Gothic architecture, the chief decorative features are necessarily in the window spaces.

The noble paintings done in the public buildings of Italy by Giotto, Orcagna, Simone d' Martini and others, find counterparts, as far as artistic merit is concerned, in the stained glass windows by Clément of Chartres, Robert of Chartres, and other artists of France and Germany.

The more carefully we examine the history of art, the better are we able to comprehend the present aspect of painting in Eu-



St. Francis of Assisi before the Sultan: Giotto di Bondone (1276-1337)

THE CRAFTSMAN



Saints Clara and Elizabeth: Simone Martini 1283-1344

rope. For the decoration of public buildings is a public matter, and the builders have always responded to the desires, the ambitions, yes, even the whims, of the great public.

It is this response to the wish of the people which has created what we call style. So that one age is distinguished from another by the forms of art the people are willing to pay for: in this way the Romanesque appeared in art, also, the Gothic and all succeeding styles and variations of style.

When people were chiefly interested in strength and solidity, the builders provided that their buildings were solid and substan-

tial. When people were overmuch given to mysticism and were inspired by religious aspirations, the buildings rose heavenward until finally they seemed to defy the very laws of gravity.

Then mysticism began to fall into disrepute, its devotees having overstepped safe and trustworthy limits of possibility. At the same moment, the builders found that, in their buildings, they had overstepped the limits of safe construction, and many lofty structures came tumbling down upon the bewildered populace. These disasters covered the builders with shame and marked the decline of Gothic art.

Then came that great revulsion of feeling when everybody fell back on the forms and traditions of pagan antiquity. And thus began the classic revival of the Renaissance. But pure classic art was too cold and uninteresting for the opulent days of the late Renaissance. Then it was that a sort of classic building appeared, daubed and plastered with meaningless ornamentation. In this way, was created a new style called Rococo. This new style was chiefly remarkable for its singular vulgarity and barefaced sham. It was all a part of the corrupt civilization that flourished gaily, until the common people found out that they were being tricked and deceived. Then revolts and tumults racked the nations of Europe to their very

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foundations. But some time before this final catastrophe, painting and architecture parted company. These two arts which, for centuries, had been almost as one art, became discordant.

Up to the time of the Renaissance, the architect and painter were brothers, so to speak, and worked hand in hand. Art schools did not then exist. Each man was trained by painting upon real decorations under the direct supervision of a master painter. So each man was first of all a craftsman.

During the periods called Romanesque and Gothic, and even in the early Renaissance, this spirit of craftsmanship was very apparent.

It is well exemplified in the work of artists like Pietro Perugino, Bernardino Pinturicchio and Correggio.

As long as the artists were educated in practical work, it is evident that the matter of craftsmanship could not be overlooked, and all the traditions of mural painting were carefully observed.

But when art schools began to replace the more practical form of education, decorative art decayed. This was the time when students began to draw from Greek and Roman statues, dug up by antiquarians and placed amid conditions quite different from those for which they were originally designed. Michelangelo, we learn, drew from statues in the gardens of the Medici.

This Florentine art school must have been quite like a

modern art school, for one of the older pupils broke Michelangelo's nose just because he did not like him.

All, of course, are familiar with the wonderful paintings by the great artist just mentioned, which exist in the Sistine Chapel. And we see very well what a splendid craftsman this great artist was. But we can also detect the beginning of the end in mural painting. For the successors of Michelangelo were reckless painters like the Carracci. And who were the successors of the Carracci?

In two generations almost all the good traditions of municipal decoration were lost. All that was left in the place of time-honored traditions was a certain academic flourish. The hulking giants and theatrical compositions left us by painters of the late Renaissance are now for the most part blistered daubs. From the point of view of craftsmanship, they form a singular contrast to the beautifully executed paintings by pre-Raphaelite artists. Since the time of Raphael, the painters and builders have,



Allegory of strength and moderation: Il Perugino (1446-1524)

THE CRAFTSMAN



The betrothal of Frederick III.: Bernardino Pinturicchio (1454-1513)

each in his own way, endeavored to dig deeper and deeper the gulf which separates the architect from the artist. And now, if it chance that the builder and the painter try to work together, they find that they no longer understand each other.

I cannot here give a long account of how modern architects design what they call an "architectonic entity." It is sufficient to say that there is no place left for mural painting. The painters to-day blame the architects for not arranging good places for pictures. The architects, on their side, believe that painters ruin buildings whenever they paint them.

Now and then in Europe, when a single painter has had a building entirely at his disposal, very beautiful results have been obtained. But in general, artists do as they have done in the Hôtel de Ville in Paris. There, instead of the thoughtful and reasonable craftsmanship of the early painters, we see a bizarre collection of unbalanced compositions. Often, these compositions continue from one panel to another regardless of architectural forms.

In fact, the painters have considered the walls as canvases spread out for their pleas-



The law: A. P. Agache

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ure. They have murmured a little at the lighting, etc., as being less satisfactory than the lighting in their own studios. And so, while painting on walls, they have still remained easel-picture painters.

While many of these easel pictures when applied to walls look garish and out of place, there are others which show a serious effort to conquer difficulties. Such paintings often have very solid picture-making qualities and display superb academic training. A good expounder of academic principles is that very eminent instructor and picture painter, Jean Paul Laurens.

But the unfortunate thing is that the academic artist always gains more medals and has more public recognition than that rare person, the trained mural painter. France had such a mural painter in P. V. Galland, but the recognition he received was in no way equal to his artistic talent.

The prevailing conditions are to be regretted, as they tend to discourage young men from devoting themselves to the decorative side of art. And the knowledge and experience necessary properly to decorate municipal buildings, cannot be gained in a short time.

This truth is being emphasized in our own day. In England, for instance, artists like Burne-Jones have marked an epoch by the attention which they have given to craftsmanship. In Burne-Jones we have the type of man who is, by nature, a reformer in art, and who never tried to be any-

thing else. But, in France, that center of academic training, there is often found quite another sort of craftsman. I refer to men who have not only studied in the Academy, but who have excelled in academic work. And then, in the height of success and artistic power, they have decided that the most important side of art has been neglected. At the age of thirty-five or forty, they have turned their attention to craftsmanship and to the formulas of pre-Raphaelite painters.



Saints suffering martyrdom (Parma gallery): Correggio (1494-1534)

The unexpected and often eccentric productions of these artists have frequently astonished the artistic world. Many of these artists, like Besnard, are "Prix de Rome" men, although they have now become leaders of this modern revolt against academic art.

All over Europe, this same revolt is going on. Each art center has its group of secessionists, trying for something, although many hardly know what that something is.

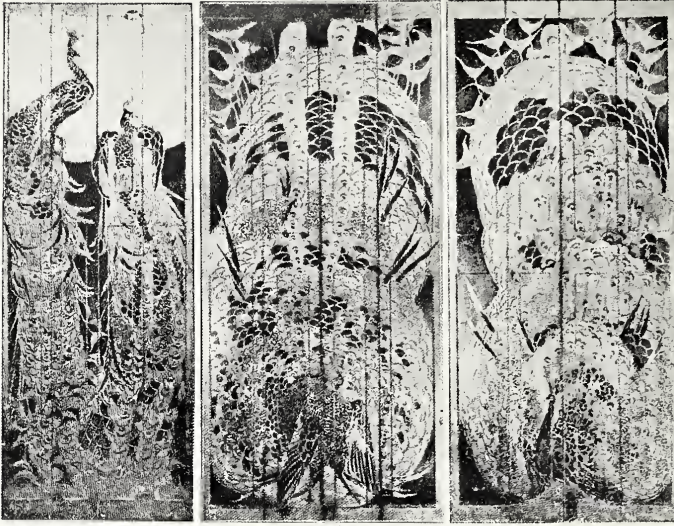


The Prophet Isaiah (Sistine Chapel): Michelangelo (1475-1564)



Delphic Sibyl (Sistine Chapel): Michelangelo (1475-1564)

THE CRAFTSMAN



The shutters in Mr. Whistler's "Peacock Room" (House of Mr. F. R. Leyland)

the greatest contempt of the prevailing tendency toward new ideas.

All work which is unlike their own they condemn. "Such painting," they say, "is the small-pox and the scarlet fever in art." This is as near as I can come to translating a common and very forcible expression used by the older artists to describe the work of the younger generation.

But modern mural painting in Europe has little to fear from its enemies,

Great literary men, like Tolstoi, try to help matters on by defining what art really is or should be. In the meantime, there is a great deal of talk as to the merits of this or that *procédé*, and there is an increasing interest in the applied arts.

Many of the most violent "impressionists," such men as Auquentaïn and others of the extreme revolutionary party in art, are now strong advocates of the ancient traditions of craftsmanship.

Of course, all innovation in, or deflection from, the established methods in the art schools is met with a storm of abuse from professional teachers. And each year, in the Salons, these teachers gather in a sordid band and vote for the work of their faithful pupils, to the exclusion of such work as they consider less orthodox. They speak with

strengthened though they may be by government patronage, by subsidized schools, by elaborate systems of medals and rewards, and, in Germany even, by the hand of the Emperor. The real danger to true art lies in the commercial affiliations of the artist. It is impossible to serve art and commerce. On the one hand, the excellence of the painting is the only consideration. On the other,



The Park (cartoon for tapestry): E. Aman-Jean

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cheapness of execution is the main idea.

The solution of this problem is in the hands of the public. As long as the people are content with a cheap imitation, there is little hope for real art, and there will be few great municipal decorations. The blame

own way to produce great works of art. From time to time, these men arrive at great distinction.

If space permitted me, I should like to give an account of the beautiful works of art which have been produced in our own time. And I should like to tell of the personal characteristics of each artist, in order to show more clearly the unselfish struggle which they have made. But I will close this short account of the foreign aspect of painting with one notable example of the danger of commercial affiliations.

I will take for my example that Gothic revival of which Ruskin wrote. There was, in the time when Ruskin began to teach, an awakening interest in craftsmanship and individual talents. It was a revulsion of feeling against perfunctory art and manufactured articles in general. With this interest in craftsmanship came an interest in the period before the Renaissance, when Gothic artists worked so wonderfully well, and when their different guilds were powerful. For a while, it seemed that the Gothic revival and the pre-Raphaelite movement might lead to great things.



Decorative panel, "Science": Urbain Bourgeois

cannot be fixed upon the politician, because the politician is but a creature of the popular vote and represents his constituents.

But there are many noble painters in various parts of Europe each trying in his

But unfortunately, manufacturers of paintings and interior decorations took the matter up. They found cheap ways of doing things; and, goaded by competition, these men became confused in a profusion of

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Gothic detail. Gathering fragments of paintings from here and there, energetic business men applied them to architecture. They applied all these details haphazard: that which was originally designed to go down low was put up high, and that which was designed for a round surface, was put on a plane, and so on. All this was done at reduced rates for large orders. Of course, the quality of the work began to deteriorate. Finally, the cry went up from the public that the effect of this sort of painting was not beautiful. Then appeared the literary hack who lived on the crumbs which fell from the manufacturers' table. This person demonstrated to the public that the manufacturer had consulted all the authorities on Gothic art.

The public then relapsed into its original belief that the masters of antiquity were barbarians. This was the culmination of our modern Gothic revival. It will be the culmination of any new movement or revival, as long as the public shall accept a cheap imitation for the real thing.

Whenever artists seek to return to the sound traditions of antiquity, business men profit by the interest aroused, and exploit the idea for pecuniary gain. Noble ideas are thus thrown into disrepute. This has happened again and again in Europe, and will continue to happen as long as the public shall allow present conditions to continue.

The lethargy of the public and its inability to distinguish between real and imitation art, is the chief menace seen in the foreign aspect of mural painting. And this lethargy can only be overcome by publicity such as *The Craftsman* and other art publications can give. Very little can be expected from the regular newspaper and

magazines, because, through advertisements, these publications are all subsidized by commercial firms.

THE THEME IN ITS RELATION TO TIME AND PLACE

A PRIME consideration in estimating a work of art is that of appropriateness to occasion. This applies with particular force to a work of decorative character. An easel picture or a piece of sculpture, created solely with reference to itself,—that is, simply to express the idea that the artist had in mind when he wrought it,—is to be judged solely by itself. Should it not be in keeping with its environment it may be removed to surroundings that agree with it. But a decorative work must take shape with reference to its environment. By its very nature it is a part of that which lies about it and into which it enters as an element. Its function is not only to adorn, but to interpret, to elucidate, and therewith to complete as foliage and efflorescence complete a tree. For this reason decorative art, in its higher aspects, is the greatest form of depictive art. By its unification with its environment it has not alone the individual character conferred by its own attributes. Its own character is amplified and enriched by the nature of that to which it belongs and which correspondingly belongs to it. While it is subordinative in lending itself to the embellishment of something greater than itself, it is likewise exaltative in enhancing the quality of the greater work. The quality of the latter enters into the decorative work, informing it with attributes beyond itself.

—*Syltcester Baxter in the Legend of the Holy Grail.*

SPANISH MISSIONS

THE SPANISH MISSIONS OF THE SOUTHWEST, NUMBER IX. THE FURNITURE AND OTHER WOODWORK. BY GEORGE WHARTON JAMES

WITHIN the past few years, the term "Mission Furniture" has become current. But it has been accepted too freely, and without having been subjected to proper investigation. The name is clearly unjustified, since the Spanish Fathers who established the California Missions, failed to create a style of furniture as distinctive as their architecture. The latter even, as we have already seen, was adapted, rather than original. Brought, as to its structural features, from a country whose conformation and climate are not dissimilar from those of the region into which it was introduced by the Missionaries, it pleases the eye and satisfies the material necessities resulting from natural conditions. It is an architecture fitted to a background of serrated mountains and an atmosphere suffused with light. The Mission buildings thus appear to be part and parcel of the landscape which they accentuate. They are, furthermore, eloquent to the student of art and history, who discovers in them elements drawn not alone from Spain, but also from the Spanish Netherlands. Simple and oftentimes crude, they are yet from several points of view, important and interesting. They were erected by their founders to the glory of God. They therefore displayed the best thought and work of those who designed and built them, as has always been the case in all periods and countries where the Catholic faith has prevailed. For the spirit which

burned in the cathedral builders of the Middle Ages, although degenerate, lived still in the breast of Serra and his successors. For them, to some degree, the church was what it had been supremely to the architects of the thirteenth century. It was charged with both religious and aesthetic impression. Beside being a place devoted to the sacraments, confession, penance and personal prayer, it was also a school, a museum, a center of civilization. By right and necessity therefore, it was adorned to the highest degree, becoming thus the repository of communal and private wealth. Traditions and impulse alike tended toward its embellishment, and the conditions so long existent in the Old World were easily extended to the New. The Franciscans of California, in creating the "Mission Style" of architecture, acted in the double capacity of religionists and Spaniards. They wrought better than they themselves realized, in fidelity to the memory of the Mother Church and the Mother Country. Their impulse and their capacity concurred, and the result, by natural law, was successful.

But with the building of the Mission churches the artistic capacity of the Franciscans reached its limit. This result was also inevitable. The Mission Houses were the property of one of the two great brotherhoods founded early in the thirteenth century in the effort to preserve the religious unity of the world. Everything tending to assure the life, to strengthen the power of the fraternity was to be undertaken without fear and executed at all risks. As a consequence, the claims of the individual were reduced to nothing, or rather absorbed in the general scheme. The vow of the Franciscan involved personal poverty, chastity and obe-



Figure I. Mission Bench, Los Angeles, California

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Figure II Mission Bench, Santa Barbara

dience. Daily he was reminded of his vow by the scourging of the three knots of his rope girdle, and constantly he found the results of his solemn promises in the most frugal of fare, hard labor, and the absolute bareness of his cell.

From these facts, which must be accepted by all who will give themselves time to reason, it is clear that everything which approached the idea of individual belongings, ease or luxury, was strictly eliminated from the life of the California Missionaries, as fatal to the interests of their Order. They provided their cells, their refectories, their chapels with such movables only as served their strictest necessities. To have done otherwise would have been to attack the

foundations of their brotherhood, to have provided for the comfort of their bodies which they were taught to abase and mortify. It was as impossible as it was unsought on their part for them to create any types whatsoever of domestic art. Their movables were collected by chance, or, when made by them, were constructed upon primitive models. Their chairs, tables and benches were such as fell into their possession, or else were fashioned from such upright and horizontal timbers as might have been used by the first cabinet maker.

Thus, obedient to their conception of the religious life; furthermore, not possessing a racial art-instinct like certain other divisions of the Latin peoples, these Spanish monks

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accepted whatever material objects were most easily obtainable and held themselves aloof from their influence. It can not be too much emphasized, that, regarding life as a mere passage, as a series of painful tests and proofs, they rejected upon principle whatever might attach them to it.

Therefore, from argument and equally from evidence existing in the objects themselves, it is apparent that there is no "Mis-



Figure III. Chair, preserved in relic room, Santa Clara

sion Style," except that which pertains to architecture. And as the latter has been illustrated in the present series by its most notable examples, so now the movable objects used or constructed by the Missionaries for domestic or ecclesiastical purposes are here shown in a representative collection. These objects may be divided into two classes, one of which comprises such things as were copied more or less accurately from typical originals, as they were remembered,



Figure IV. Chair in relic room, San Juan, Bautista

or else such as were brought from the Mother Country. These especially are the pulpits, confessionals, lecterns and candel-



Figure V. Chair preserved at Santa Barbara

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Figure VI. Chair at San Buenaventura

abra. It is proper to designate them as objects *found* in the Missions. The other class consists, for the most part, of objects for domestic use. They originated in the Missions, without however constituting a distinctive style, since they show nothing but the simplest provisions to meet bare necessities. They prove that no "Mission Style" of furniture ever existed, and place the term where it rightly belongs: that is, among those names which, first applied for commercial purposes, are generally accepted, in obedience to that love of mystery and romance which invades even the most prosaic lives. "Mission Furniture" is then a name to be classed with that of the "Savonarola chair"—a type which it would be better to call "fifteenth century," or "Renaissance," inasmuch as it had no peculiar connection with the Dominican monk, and was incidentally used by him. But his name attached to

the chair now seen in the old Florentine cell, possesses a magnet-like attraction for many who willingly endure the discomfort inevitable to the form and construction of the chair for the sake of the somewhat fictional interest belonging to it. More attractive still, because connected with the history of our own continent, the "Mission furniture" is chosen by many to whom its simplicity would be distasteful, were it not adorned by the name of a generous and romantic cause. This name first given to a single piece, has gained a prominence unsuspected by the California cabinet-maker who is responsible for it. This workman, undoubtedly made thoughtful by observation among the Missions, produced a chair, large and very heavy, having four straight posts, three inches square, and a plain rush seat. The piece, sent to the East, was exhibited as an



Figure VII. Receptacle for ecclesiastical vessels, San Juan Bautista

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original, and, as prior to that time, little was known to the trade regarding the old religious foundations of the Southwest, the authenticity of the object could not be questioned. Following this introduction, a well-known manufacturer who quickly appreciated the possibilities of the style, designed in accordance with it a complete series of furniture which he extensively advertised under the new and captivating name, and with a success immediate and durable.

In order then to afford a basis of judgment between the types of the new style and the objects from which they received their name, the accompanying illustrations have been selected from those Missions of the entire southwestern chain which offer the best examples. And as already it has been said, the collection has been arranged with the direct purpose to show that the furnishings of these religious houses being indiscriminately gathered, can present no thor-



Figure VIII. Kitchen dresser, made by Mission Indians, at Santa Barbara, before 1820; from drawing by A. F. Harmer



Figure IX. Entrance door. San Luis Obispo

ough principles upon which to base a system of constructive art. In this collection there is included, it is believed, a specimen of every important variety, excepting the altar chairs at San Carlos, Monterey, and one chair formerly at San Diego: all of which, plainly of Oriental origin, were probably brought by one of the ships trading with the Philippines in the early days of Spanish supremacy.

The series of illustrations may well begin with the benches which are among the most direct models serving for the new Mission Style. Figure I. is a seat of this character preserved at Los Angeles. We observe in this a piece of good form, constructed of rough uprights and horizontals crudely put together by an unskilled joiner; the back-rest and the seat front board even suggesting the work of Indians. It is interesting to note that the priest sitting on this bench



Figure X. Entrance door, San Miguel

is the Reverend Father Adam, widely known and greatly esteemed, whose departure for Spain, a few years since, was much regretted in California, where he had been one of the most zealous workers of the Catholic Church. Father Adam is here seen holding in his hand one of the old registers of the San Juan Capistrano Mission, bound in the soft leather peculiar to the conventual books of the period.

Figure II. is a simple and well-constructed piece, displaying on the front seat-board carvings which are not ungraceful. It exists in the relic-room at Santa Barbara, and the priest seated upon it is Father Ludwig Glauber, the present guardian of the Mission.

Figure III. shows a chair preserved at Santa Clara, which, according to tradition, dates from the early days. It is valuable as a proof, evidenced also in the mural decora-

tions, that all attempts made by the Mission Fathers at elaboration or ornament were signal failures, while their efforts in simple construction were almost invariably good and pleasing.

Figure IV., a dilapidated chair at San Juan Bautista, is of a type often seen in Spain. Although quite simple, the chair, as judged by its structure and lathe-work, proceeded from the hand of a well-skilled cabinet maker.

Figure V., from the relic-room at Santa Barbara, mingles the Dutch with the Spanish type: an occurrence not infrequent in art and handicraft work, owing to the close political and social connections once existing between the peoples of these two widely different races.

Figure VI., a chair at San Buenaventura, is built upon sound structural principles, although in a crude fashion. It is mortised



Figure XI. Confessional, San Buenaventura

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Figure XII. Pulpit, San Buenaventura

and tenoned, and there is an attempt at ornamentation in the front stretcher, the rounding of the arms, and the terminations of the posts.

Figure VII. is a cupboard at San Juan Bautista, still bearing the rude hinges of the early Mission forge, and carved with the utmost skill of the early Fathers; the work on this piece being much superior to that which is generally seen on similar pieces. The ornament is here significant of the use fulfilled by the cabinet, which is a receptacle for ecclesiastical vessels. The monstrance and the chalice appear surmounted by a design which may be a variant of the "Tree of Life," so frequently seen in old Italian, Spanish and Flemish wood-carvings; while the cockle-shell of the cornice is the symbol of Saint James the Elder, or Santiago, the traveler among the Apostles and the patron of Spain.

Figure VIII. is a kitchen dresser, the work

of the Indians at Santa Barbara, and dating from 1824. The drawing was made for the present article by the artist, Mr. A. F. Harmer, who is now the owner of the piece. Here, as in several preceding examples, discrepancy will be noted between the plain outlines and the childish carvings which, in this case, would be more appropriate to paper than to wood.

LEAVING now the furniture proper, let us pass on to examine other woodwork found in the Missions. The first specimen chosen is a door, and it may be observed that in producing work of this character the Mission Fathers kept within the limits of their capabilities: no delicate handling being required in order to attain satisfactory results. The entrance door at San Luis Obispo is shown in the illustration numbered IX. At this Mission the entire church has been "restored" out of all resem-

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Figure XIII. Pulpit, San Luis Rey

blance to its original state. But fortunately, although the framework seen in this picture, is new, the door itself dates from the

days of the early Fathers. It has sustained the attack of time and weather better than most modern work will do, and some of its original hinges are still in use. It is ornamented by two rosette-like panels with terrace-beveled edges, fastened upon each of the two divisions; these being impaled with heavy spikes, the heads of which form star-like bosses, while other similar bosses are disposed symmetrically throughout the body of the door. Regarded as ornament, both panels and bosses are trivial, but, serving to strengthen the door, they are admissible as a constructive feature.

Figure X. is chosen from San Miguel. Here, also, the frame is new, the door only being original. This, as occurs elsewhere, is a device of a door within a door, the construction of which may be better understood by reference to the illustration than through an explanation in words. It may be noted that here some of the original hinges are still



Figure XIV. Interior of San Antonio de Padua

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in use, being as firmly riveted as when first attached. Of these there are three pairs fully a foot in length, together with three smaller pairs for the use of the smaller doors.

The following illustration, Number XI., shows a confessional at San Buenaventura, which was brought from Spain through Mexico, or else was made in the latter country by a superior workman. Unfortunately, like the church in which it stands, it has been subjected to a "restoration" which has greatly marred its original character.

A pulpit now follows (Figure XII.), being the original construction still in use at San Juan Bautista. It is in no wise distinctive, and might be found in any Roman Catholic country, just as the reredos or the side altars might as well be located in France or in Lower Canada, for aught that is revealed in their structure. The pulpit, how-



Figure XVI. Wooden candlesticks and crucifix, Santa Inés

ever, attains importance from the fact that from it, seventy-five years since, a devoted missionary, Father Arroyo, preached the gospel to the Indians in thirteen of their native dialects.

A second pulpit (Figure XIII.) shows a type commonly found in continental churches and calls for no special comment, except that the corbel with its conical sides harmonizes with the panels and base-molding of the box proper. This model, so frequently seen, loses nothing by familiarity, and is always grateful to the eye by reason of its symmetrical proportions.

Figure XIV. is a picture which no lover of the old Missions can look upon without being sensible of its pathos. It represents the interior of San Antonio, as it stood some twenty years ago, and when it is compared with the present state of the place, it awak-



Figure XV. Paschal candlestick, Santa Barbara

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ens deep regret. A number of interesting features have disappeared. The wooden ceiling, the altar rails, the benches, the confessional, the pulpit have been taken away or destroyed by ruthless hands. Other objects of interest would have shared the same fate, had they not been seized and preserved by Mr. G. C. Dutton of Jolon, who, holding them in trust, has now arranged to deliver them to the Landmarks Club of San Francisco, which has undertaken to preserve what remains of the buildings at San Antonio.



Figure XVII. Music desk, San Juan Bautista

The following illustration (Figure XV.) is a Paschal candlestick now in use at Santa Barbara, showing the undisguised constructive lines which the new "Mission Style" takes as its basis. There appears, in Figure XVI., two other light holders, placed on either side of a large crucifix. The former are evidently of domestic make, but are pleasing by their obelisk-like outlines and the lamps at the apex, which accentuate the



Figure XVIII. Missal stand for altar use, Santa Clara

artistic idea. The crucifix is notable in having the feet of the suffering Christ crossed and pierced by a single nail. It once served on the high altar, and it shows over all its surface the assiduous work of "the worm, our busy brother."

Figure XVII. represents the music desk,



Figure XIX. Wooden processional cross, Santa Barbara

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or lectern, at San Juan Bautista, which once held the ponderous psalter-book, while the brothers stood about it chanting the service. The pages of the book were kept in place by small wooden pegs inserted into holes and the pegs were hung upon the desk by means of fine, braided catgut.

In the missal-stand for use on the high altar, shown in Figure XVIII., and contained in the relic-case at Santa Clara, we have an ingeniously constructed piece of



Figure XX. Holy water font, San Miguel

woodwork. It is formed of what appears to be two pieces of inch-board which open and shut without hinges. The two pieces of board are themselves hinged in the shoulder, so that the piece closes up tightly, or can be opened at the angle permitted. It was made from a two-inch board sawed down to the upper part of the shoulder from above, and up to the lower part of the shoulder from below. Five vertical cuts or slits were made in the shoulder for the hinges and



Figure XXI. Movable wooden belfry, Santa Barbara

then the curves of the shoulder itself, on both upper and lower sides, were cut with a sharp instrument. The result displays much inventive faculty, and the repetition of the device at several of the Missions proves that its merit was appreciated.

At Santa Barbara, there is preserved among the relics an old processional wooden cross, having the floriated terminals familiar in examples of the Holy Symbol dating

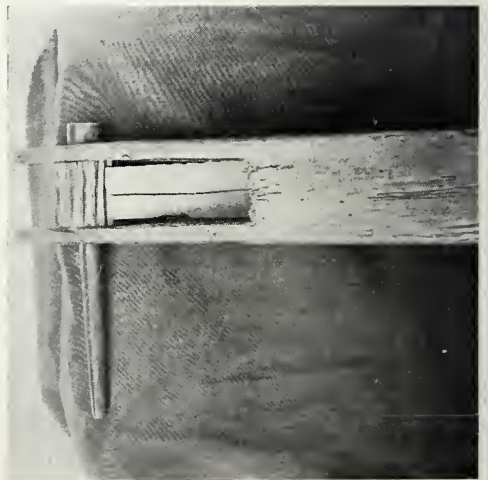


Figure XXII. Matraca or clapper, Santa Barbara

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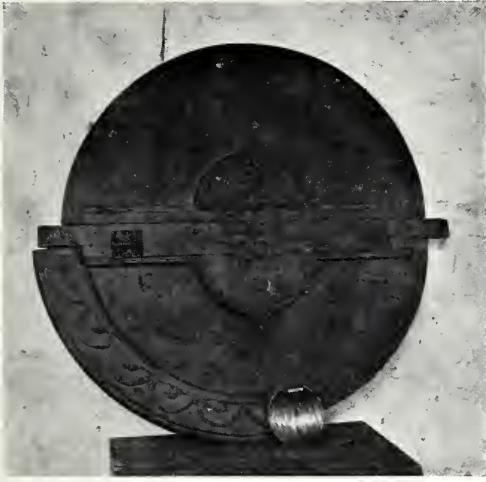


Figure XXIII. Carved top of the baptismal font, San Juan Capistrano

from the crusading period. This piece is shown in Figure XIX., while Figure XX

represents the old font for holy water, still in use, at the entrance to the Mission of San Miguel. This is made from the bole of a tree and is about three feet in height, fluted and fitted to contain a basin.

At San Juan Capistrano and Santa Barbara rude movable wooden belfries formerly served on occasions when it was not advisable to ring the larger bells. The one seen in Figure XXI. is now preserved in the relic room at Santa Barbara. It is a rude wheel of wood, to the circumference of which the bells are fastened; the whole revolving on an iron-pin, held in the sockets of the supporting-posts and operated by an iron handle.

Figure XXII. pictures the *matraca* (clapper or rattle), used at the Mission from



Figure XXIV. Terminal of the Tabernacle, Santa Barbara

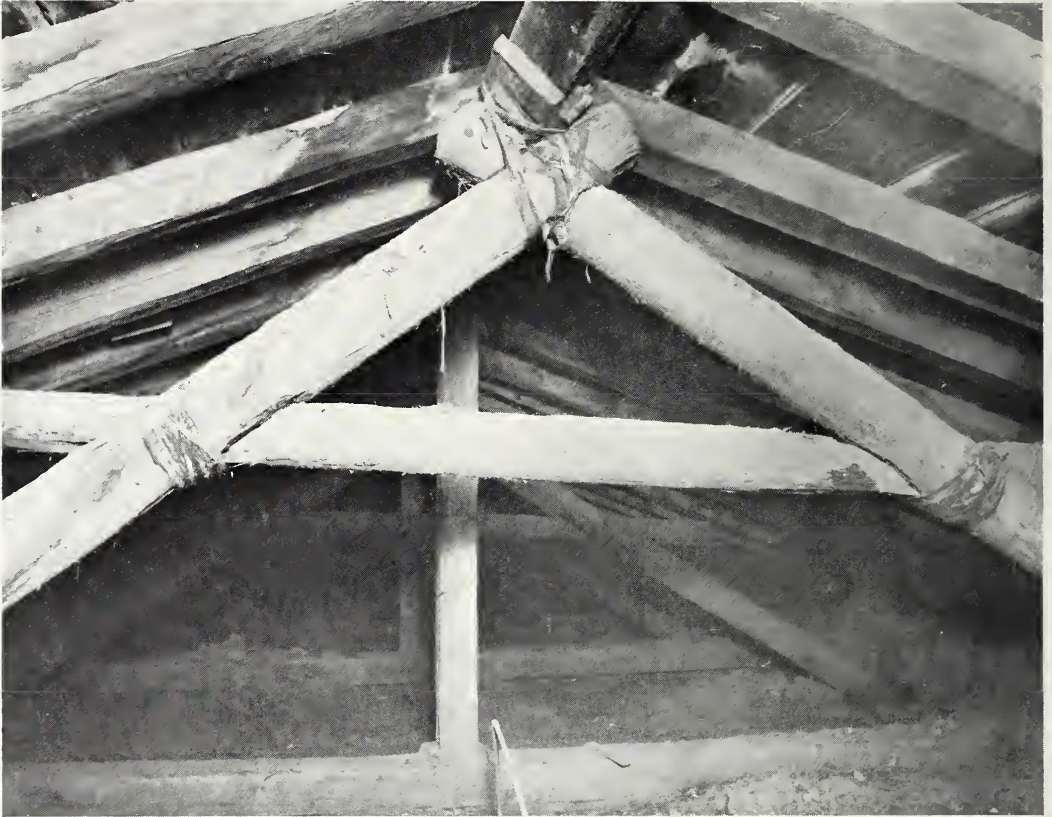


Figure XXV. Rafters tied with rawhide thongs, Mission Dolores, San Francisco

Holy Thursday to Easter Sunday, a period when the bells of the *campanario* are never rung, and are said to have "gone to Rome."

At San Juan Capistrano, the baptismal font is capped with a wooden cover represented in Figure XXIII. It is an interesting although crude piece of workmanship, provided with old iron hinges made in the Mission shops. Three sections of the carved circular frame have disappeared, but the remaining portion testifies to the taste and the rudimentary skill of the one who fashioned it. The pouring shell seen at the front is of silver and was probably brought from Mexico.

Figure XXIV. is a decorative fragment almost hidden in an obscure corner of the relic room at Santa Barbara. It is the crown-piece of the ancient altar tabernacle and is ornamented with the Sacred Hearts of Jesus and Mary and the instruments of the Passion. The piece is furthermore notable as affording the first instance as far as is known of the use of the iridescent abalone shell, which is now employed so frequently and effectively in the modern handicraft of California.

Figure XXV. illustrates the construction of the rafters and the method of tying them by rawhide thongs, employed in several of

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the Missions. The photograph, made by Mr. H. C. Tibbitts of San Francisco, at the Mission Dolores, shows that after nearly a century of service the rawhide seems as strong and tough as when first put into position.

There remain many other uses of wood and many other wooden objects which might be described, such as the wooden bells once hanging as "dummies" in the *campanario* at San Buenaventura; the old pulpit at Santa Clara (which has been restored according to the original scheme); the reliquary case used in processions by Father Junipero Serra; the altar rail in the practically new Mission Church at Santa Clara, made from the original redwood beams which spanned the old Mission structures. But lack of space forbids this extension and enough has been said to make doubtful the belief that the Mission furniture of commerce bears close relationship with the movables used or produced at the Spanish religious foundations in California.

CANTICLE OF THE SUN COMPOSED BY SAINT FRANCIS OF ASSISI TO THE HONOR AND GLORY OF GOD, WHEN HE LAY SICK AT ST. DAMIAN

O MOST high, almighty, good Lord God, to thee belong praise, glory, honor, and all blessing!

Praised be my Lord God with all his creatures, and specially our brother the sun, who

brings us the day and who brings us the light; fair is he and shines with a very great splendor: O Lord, he signifies to us thee!

Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven.

Praised be my Lord for our brother the wind, and for air and cloud, calms and all weather by the which thou upholdest life in all creatures.

Praised be my Lord for our sister water, who is very serviceable unto us and humble and precious and clean.

Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright and pleasant and very mighty and strong.

Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringeth forth divers fruits and flowers of many colors, and grass.

Praised be my Lord for all those who pardon one another for his love's sake, and who endure weakness and tribulation; blessed are they who peaceably shall endure, for thou, O most Highest, shalt give them a crown.

Praised be my Lord for our sister, the death of the body, from which no man escapeth. Woe to him who dieth in mortal sin! Blessed are they who are found walking by thy most holy will, for the second death shall have no power to do them harm.

Praise ye and bless the Lord, and give thanks unto him and serve him with great humility.

—From the Life of St. Francis of Assisi,
By Paul Sabatier

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THE MISSION OF SAN FRANCISCO XAVIER, AT TUCSON, ARIZONA

AS an example of Mission architecture, differing somewhat from the specimens existing in California, the church of San Francisco Xavier, near Tucson, Arizona, is here presented. The photographs were made some time since by a traveler, and it is to be regretted that they are too small fully to show the many interesting details of the building. But the principal features are rendered with sufficient clearness to make easy the study which they merit, and as offering such features, the illustration in perspective is the better of the two.

In this we plainly see the wall which protects the façade and is furnished with a decorative gateway recalling the barbicans, or advanced entrances of the Moorish structures in Spain.

The portal proper is also interesting, accentuating, as it does, the central third of



the façade, and justifying the elaboration of that compartment. The arched doorway is clearly Palladian; while the high pediment, with its broken arch and elaborate ornament, is a near relative of those of the latest Spanish buildings of the Netherlands. The pilgrim shell of St. James the Elder adds also a detail seldom omitted from the older architecture of a people who delight to commemorate their favorite apostle whenever it is possible, and see even in the Milky Way the tail of his white charger.

The lateral walls have that poverty of windows which is characteristic of buildings in hot countries, and the towers, with their wide balconies and open-work, further suggest their southern origin, at the same time that their flying buttresses, although twisted into Renaissance scrolls, show a principle of Gothic construction.

Finally the dome and domical roof of the tower with its lantern are essential features of the style which, rising with St. Peter's at Rome, was carried by the Jesuit missionaries to the two Americas.

I. S.



Mission of San Francisco Xavier, Tucson, Arizona.
Façade

THE ARCHITECT

THE ARCHITECT SHOULD BE AN ARTIST. BY J. TORRES PALOMAR. TRANSLATED FROM THE SPANISH BY IRENE SARGENT.

EDITOR'S NOTE: As following a somewhat unusual line of argument, the reflections upon the building art here printed, will prove interesting to the thoughtful reader. The author of the article is a Mexican civil engineer and architect, who, beyond his technical training, possesses a knowledge, not only of the history of Greek philosophy, but also of the forms of thought and expression peculiar to that system. It is further to be noted as worthy of comment that Señor Palomar, although surrounded, as a Mexican, by the traditions of the Spanish art of the Renaissance, has turned from that florid style to admire and advocate simplicity. He thus adds one more to the manifold proofs against the narrow belief that the Latin races can not be freed from a voluntary slavery to their own past.

TO form an idea of the importance of the arts, it will suffice to imagine what the great nations of the world would become, if they should suppress from their history the monuments which they have raised to their faiths, and the works upon which they have left the stamp of their genius. People are like men: after their death there remains of them nothing save the things which have emanated from their spirit. That is to say: science, literature and art: poems in verse, poems in stone, or in color.

If Egypt were unknown, if the memory of that country were completely effaced

from the human mind, some day a philosopher, on seeing arise in the solitudes of Memphis three great pyramids guarded by a sphinx, would divine the existence of a religious and servile people, ruled by mysticism, fixed in their ideas and full of faith in the immortality of the soul. Through the meaning of these symbolic monuments, he might, perhaps, succeed in reconstructing ancient Egypt, in discovering its customs and even its thoughts.

If Greece were an unknown or forgotten country, some day an artist, coming upon a column from the Propylæa, a fragment of a Phidian marble, a coin or vase of the period of Alexander the Great, would understand that in those places there had existed a great nation possessing delicate sensibilities, pure taste and exquisite grace, who had elevated the cult of the beautiful to the point of making mortals divine and of bringing the gods down to earth.

All civilized nations have felt that their glory would be acquired through the works of the poet and the architect, through those of the sculptor and the painter. Therefore, no nations have existed who have not honored their artists; as if they had recognized in them the future witnesses of their grandeur.

In the primitive East, in the valley of the Nile, art accompanied the highest religious functions: the sculptor was venerated equally with the chief priest. In Greece, the fable of Prometheus stealing the Divine Fire with which to animate clay, symbolizes clearly the divine origin of the arts. So, it is not a subject of surprise that the wisest of philosophers—the master of Plato—was a sculptor and modeled the “Three Graces.” Among the Greeks, a profound

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sentiment of respect was mingled with the memory of Phidias, and the descendants of that great man held the hereditary office of showing foreigners the workshop in which he had carved his Jupiter Olympus.

The city of Pergamos, in Mysia, bought with the public funds a ruined palace, in order to preserve certain of its walls which had been decorated by Apelles. The inhabitants of the same city caused the remains of the illustrious painter to be suspended for public veneration in a net woven from gold. Less refined than the Greeks, the Romans, without doubt, inherited from them their great respect for artists. Cicero relates that Silius Fabius, who counted among his relatives so many consuls, and so many generals who had received the honor of a triumph, desired to sign his name to the pictures which he himself painted in the Temple of Health, and called himself Fabius Pictor. Finally, in modern times, the haughtiest of the emperors of Germany, Charles V., who united in himself Teutonic pride with Castilian dignity, pronounced the famous sentence: "Titian deserves to be served by Caesar."

IS art a mere pastime, a relaxation of the spirit, a manner of embellishing life?

No, its aim is a higher one; it is more noble. It is the duty of the artist to bring the ideal within our reach; that is to say: to reveal to us the primitive, original beauty of life and of things. The concepts which Nature presents to us under a confused and obscured form, art defines and illumines. The beauties of Nature are subject to the action of time and to the law of universal destruction: art raises them and frees them from time and death.

The work of art is a creation, because by penetrating into the essence of things through their outward appearances, the artist produces beings conformable to the vital essence, to the creative idea which resides in them. Therefore, if the artist creates, he should be free, he should follow the flight of his own inspiration. Why should not his hand be cold, if obliged to obey the spirit of another? With what, if not with inspiration, shall he replace the close harmony which Nature has established between the soul and the body: in other words, the life of his works? Thus, art is free, absolute, and it should not be confounded with the agreeable, because it will then lose its liberty and will be no more than an obedient slave. It is true that art pleases us, that it constitutes the charm and grace of life; but its object, its destiny, is not merely to please us. It would be folly to demand that art, that is to say, the revelation of beauty, should be subject to all the changes of the day and hour; for that beauty which contains the divine, which makes manifest the immortal idea, would then be simply the toy of our changeful sensations. He who might admire it to-day, might despise it to-morrow, and every one being able to judge it through his personal impressions, it would become more changeful than fancy, and less durable than fashion itself. A single man would have the right to proclaim to be beautiful that which the entire human race might regard as ugly, and then the old adage would appear just: "Concerning tastes there can be no dispute,"—a saying which is altogether false when applied to the arts of design, and which expresses a fatal error productive of anarchy in the dominion of mind. Would genius cease to be free, if it

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should obey its own laws? But what is genius if not the rapid intuition of the higher laws? These laws the philosopher is permitted to understand. Such is his right. It is for him to decide whether the form is adapted to the idea. Beside, whatever may be the variety of forms, there is always one which is the most perfect, and in order to know it, the perception of genius takes reason as its assistant.

The beautiful is not merely that which is pleasing. Many things are agreeable without possessing beauty. The pleasures of the table, for example, as Socrates observed to Hippias: "Can they be called beautiful?" All nations find tea and coffee pleasant, but for that reason do these substances possess any element of beauty?

The sentiment of the beautiful is innate in man, but it is present within him in the state of an obscure reminiscence, as if he had brought it from a pre-existent world in which he lived under other conditions. This feeling must have been awakened in the human being by the contemplation of the universe, when he, more powerful indeed than Nature, could contemplate her and discover her charms. Without doubt, art had its beginnings in a certain impulse to imitate, but the imitation was remote, a pure analogy. Man seeking to reproduce or to represent in his own manner the universe which awakened his wonder and admiration, sought at once to create for himself an artificial world.

It is true indeed that every phenomenon of creation is compassed about by space, and is prolonged through time. But man, not being able to embrace either space, which is without limit, or time, which is without end, set boundaries to these ideas, fitted them to

himself and measured them. By measuring space, he invented geometry; by measuring time, he invented numbers. And these two great accomplishments of his intellect, from the moment when sentiment came to animate them, were converted into the two greatest arts: architecture and music.

These two primary and universal arts are the parents of all the others. Born at the same time, they hold toward each other the intimate relations which always exist between twin beings. One is more spiritual, the other more material. Architecture has been called "the music of symmetrically ordered space;" music, with equal justice, may be named "the architecture of sound." The fable of Amphion building the walls of Thebes to the chords of his lyre, typifies the sisterhood of these arts. So also, that legend from the life of Pythagoras, which relates that the philosopher, having heard successively the sounds produced by three hammers upon an anvil, was delighted by the different notes and caused the hammers to be weighed. He thus found in the proportions of their weights the proportions of the sounds which they produced: thence he deduced from the laws of gravity the secrets of a universal harmony.

In the beginnings of society, architecture was regarded as a creation which should enter into competition with Nature and reproduce her most imposing and terrible aspects. Mystery was then the essential condition of architectural eloquence. So considered, architecture aims at no final object, reveals no precise intention. It merely symbolizes the obscure thought of an entire people and not the clear will of an individual of a certain class.

If a man lived isolated in the desert and

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had the power in himself to erect buildings, he would be free to make them singular, ugly, even grotesque, since they would please the eyes of the constructor only and would not offend those of others. But from the moment when man, understanding his weakness in isolation, founds society, from the moment when society occupies a certain extent of the earth's surface bounded by mountains, rivers, or seas, the right to erect buildings can not be separated from the duty of erecting those which shall be beautiful. Every edifice intercepts the air which we breathe, the light by which we see and are warmed; it covers a fraction of the globe upon which our existence is passed. It is, therefore, just that we should at least compensate ourselves by beauty for the benefits of which we deprive ourselves. Should we obstruct the circulation of air, compress it, rob ourselves of the sunlight, without any compensation? Should we cut off the sight of the sky, of the beauties of the landscape, of the horizon of the sea, of all the beauties of Nature, without gaining for ourselves

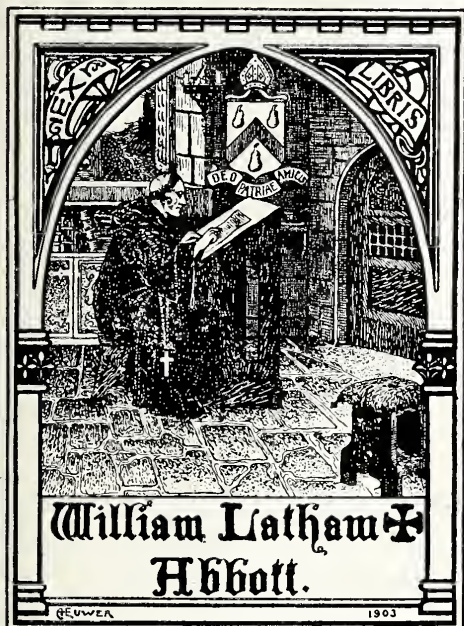
other beauties in exchange? What would be our fate, if to the right of construction and of limiting, there should be added the power of afflicting our eyes with the image of ugliness? The caprice of a single man could then condemn ourselves and our children to suffer a continuous torment through the forced contemplation of deformities in carved stone. But no! organized humanity can not permit it: the respect which is owed to society, forces the builder to be an architect, an artist; thus erecting the cult of the beautiful into a distinct and imperative duty.

In ancient times, the care of providing for the beauty of edifices was a much-envied magistracy. In the same way that the police force of our modern cities protects us from the annoyance of excessive noise in the public thoroughfares, so the *aedile* of antiquity protected the eyes of the citizens against the ugliness of architecture, and in this way invested the cause of beauty with the majesty of the law.

WORK OF ANTHONY H. EUWER

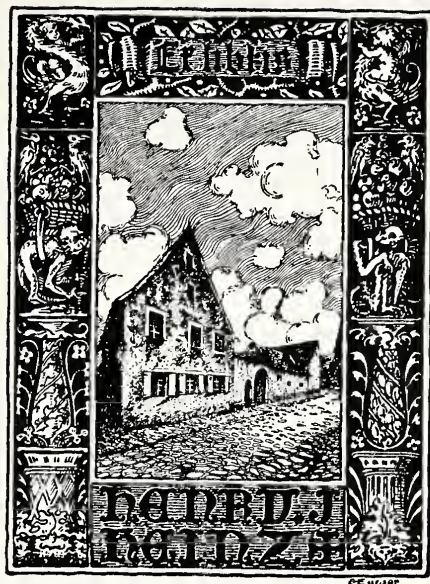
THE WORK OF ANTHONY H. EUWER—AN APPRECIATION. BY WILL LARRYMORE SMEDLEY

IT is not my intention in treating my present subject to be analytical, but rather to bring more prominently before the public, work of merit which deserves much praise: the work of one whose



sincere and indefatigable energy has won for him an enviable success.

To assemble numerous lines and surfaces in a mass that resembles a picture puzzle, is one thing; to make a real bookplate is another. An indiscriminate mixture of free-hand geometry, conforming more or less to prescribed conventional forms cannot necessarily be termed a design. It might more properly be called a carefully planned accident. The truth of this statement is easily proven by the fact that much is done in the way of so-called design by many who

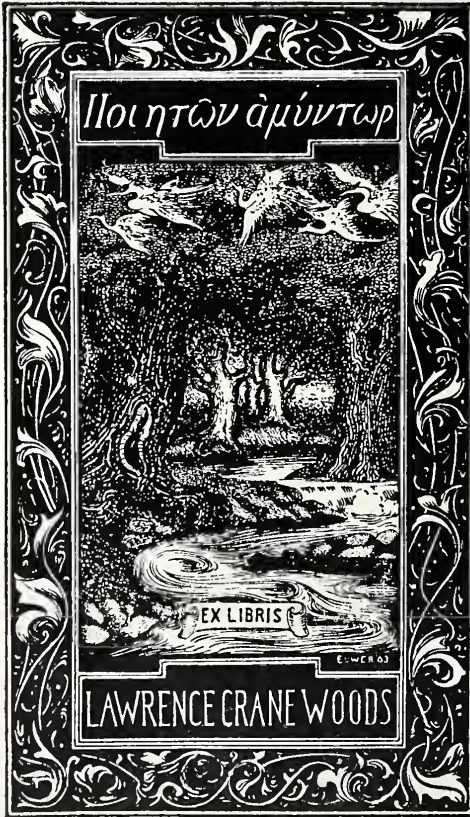


are not actuated by any artistic impulse—as all good work must be, whether conventional or otherwise—but who are straining every nerve and muscle to reach the limits of the unusual. This is not true of Mr.



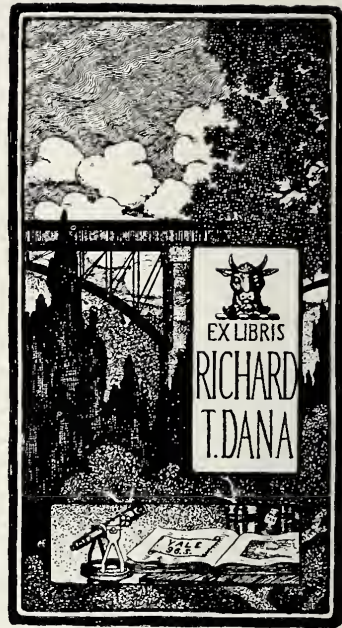
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Euwer's work, for in every case in which his own idea has had free play, the result has been comprehensive and effectual; the artistic in each case, being able to take care of itself. Simplicity is a rare quality, and only a skilful hand, a capacity (not enthusiasm only) for color, careful thought, and an intuitive sense of the artistic, are capable



of creating from a chaos of material a design that shall show beauty and proportion.

Turning more directly to the subject in hand, one would think that the ideal bookplate should, in some way, indicate the nature of the owner's occupation and, if he be so fortunate as to possess a genuine coat of



arms, that this could be used incidentally with excellent effect. But here two difficulties present themselves: some persons would desire so much of their occupation to be shown that the plate would be a purely business advertisement; while others would insist on the coat of arms only; thus making the





family virtue appear vulgar by its constant recurrence. However, dictation is not our



object. The personal taste of the prospective owner should play the principal part in the matter of the material to be used.

Although the bookplate was, originally, armorial in character, a coat of arms itself is not an especially tempting subject to a modern designer, since the devices which it contains have a definite significance and



must be used unaltered, in order to preserve its intrinsic value; thus the artist must strictly adhere to certain forms in working out his design. However, that arms may be made to take a fitting place in the general scheme is proven in the Abbott plate, in which the armorial bearings enter harmoniously into the design, without being too evident. The fact that there was, in the sixteenth century, an eminent divine of this

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name, who was an ancestor of the present owner, gives rise to a slight play on the word, and the whole idea is well bound with an appropriate border formed by a Gothic arch.

In the Heinz plate, there seems to have been an understanding which resulted in a very effective design. The border does not obtrude itself, while the interior has the very agreeable effect of an old wood engraving. In the plate of John Fremont and Margaret Magee Steel, we have an ornament of quiet dignity surrounding the Titian masterpiece, St. Christopher. In the plate of Lawrence Crane Woods there is involved not only the name of the owner, but also the legend of the cranes of



Ibycus, as recalled by the Greek motto: Ποι ητων ἀμύντωρ Not often does a name or motto lend itself so happily to pictorial treatment. In the Dana plate I am sure that the artist did not have entirely his own way. The owner apparently is an engineer, and, as science deals with things as they are, and art with relative appearances, there was sufficient occasion for trouble. A glance at the several objects involved is enough to convince that a railroad bridge, a transit, and a bull's head are not things of great artistic possibilities; still, the several elements have grown into their places, and the result is much better than one could, at first, expect; the bull's head remaining the one jarring note which is not overcome by a variety of good pen work on the rest of the



plate. The plates of Philo Nelson French and Clara Winters are good studies in relative values, and the latter will bear more than a second glance.

In the plate of Mary Effingham Chatfield, an unhampered and somewhat pictorial scheme, a pleasant relation exists between the body of the plate and the border. The little princess of the wood has laid aside her book to dream of a gallant knight, and of the wonderful castle, as suggested in the distance. This plate, as well as some of the later ones, including "The Princess and Peacocks," "The Stork Maiden," "The Sunlit Tower" with its dragon border, and the "Girl with the Mandolin," are truly *chateaux en Espagne*.

A note of humor is introduced in the Carter plate, in which the old man unconsciously grips the *stein* as he reads, with a thought perhaps of the jug behind the chair. Of quite another type are the plates of Eliza-

beth Berger and Daniel Putnam Brinley. They are similar subjects, similar in treatment, and yet possessing a very pleasing difference: a proof that monotony is no part of Mr. Euwer's work, and also of the converse that spontaneity is an essential element of success.

In the plate of John Kendrick Bangs, we have a design of delightful bookish flavor, somewhat in the Renaissance style. The whole idea is agreeably balanced and suggests a place in which to spend a comfortable time with one's own books. The composition is strong in value and the decorative quality is good, without being overdone.

The other plates, which have not been lettered, are a few of the artist's latest and best works; being so well composed and executed as to make comment upon them unnecessary. The originals of the Sunlit Tower and the Maiden with the Mandolin are done



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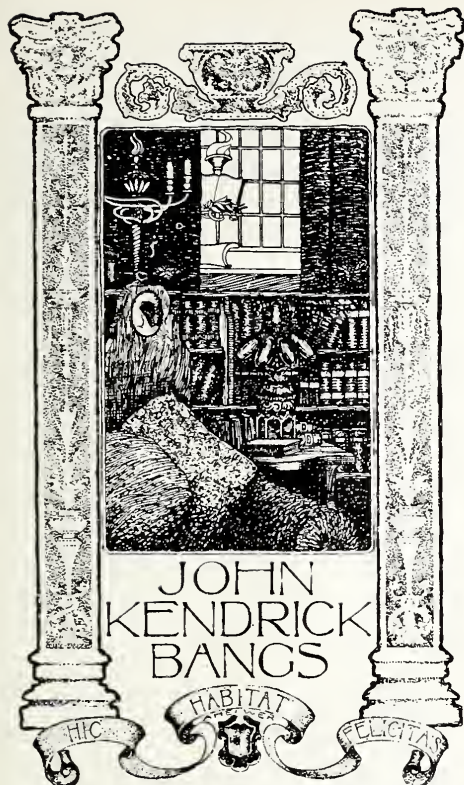
in opaque water color, and to convey an adequate idea of the color scheme would be quite impossible. These newer designs bear evidence of entire originality: that is, they do not appear to be hampered by suggestions, or dictations from a possible purchaser; the conception being free to develop without limitations.

In all the accompanying illustrations the decorative treatment is prominent in combination with actual facts, as will be seen by the harmony of lettering. Good lettering is at a premium and hundreds of otherwise good drawings, in every branch of the art, are ruined by letters which have been simply



applied, instead of having grown, as a part of the whole.

A résumé of Mr. Euwer's work would not be complete by half without mention of his versatility as a writer. Numerous periodicals have been much the richer by contributions from his pen, and, in whatever style he chooses to write, he is equally successful. "Rickety Rimes and Rigmario" is the title of a book of nonsense verse which appeared over his signature last year, and at once became so popular that a second edition is almost ready. The inscription on the title page reads:



Rick-e-ty Rimes and Rig-ma-ro

By

ANTHONY H. EUWER

For

Fools, Philosophers and Free Thinkers
being a

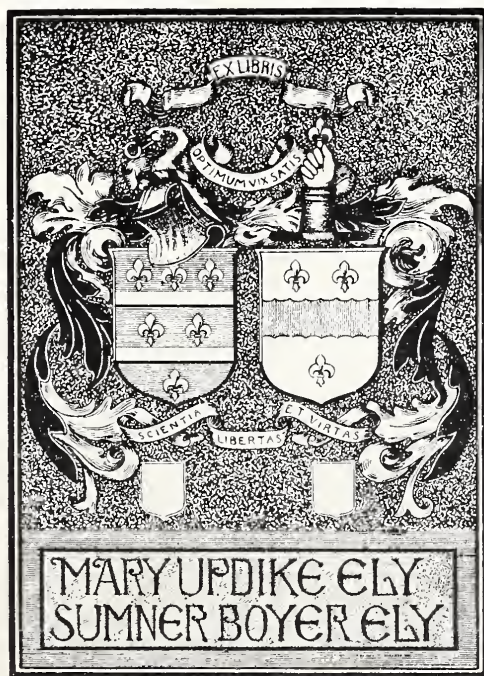
Phan-tas-ma-gor-i-cal Con-glom-er-at-ion of
Bi-car-bon-at-ed Som-nam-bu-lisms

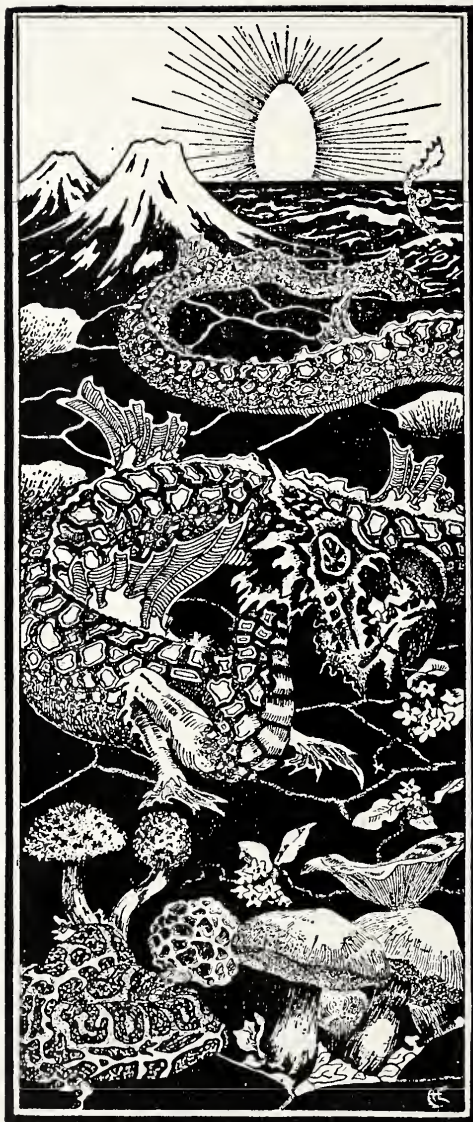
PICTORIAL PERPETRATIONS
BY THE
AUTHOR

*'Tis poshy stuff, this printed guff,
We grudgingly concede it;
The meter leaks, the rythem reaks,
Its crippled feet impede it.
And yet for those who'd drown their woe,
'Tmay prove a sweet narcotic,
Altho' tis plain, that in the main,
The whole thing's idiotic.*

The contents of the book are fascinating from cover to cover. In nonsense verse there is certainly no better work, and the drawings are admirably suited to the text. To write verse that shall be pure nonsense, requires a gift of rare ability; mere foolishness in rhyme is not nonsense, and here Mr. Euwer's originality shows its color. The little volume is full of new words coined for the purpose, and through the whole work runs a tiny vein of philosophy invisible at first glance. This is felt by a bit of prose: "The Genius," a satire not altogether gentle, concerning a certain form of art prevalent in this country. The "Jorikey Girasticutus" and "A Nebulous Nocturne" are titles which arouse curiosity. Several of these drawings are herewith appended.

"The Ballad of Purple Land," a phantasy in two parts, is a more ambitious poem, charming throughout with characteristic





"The Jorikey Girasticutus" from "Rickety Rimes"



The Dietician from "Rickety Rimes"



"A Nebulous Nocturne," from "Ricky Rimes"

imagery which leaves one to meditate on other things than the fleeting show of our present existence. It will bear reading more than once, and, although tinged with an echo of regret, it contains no pessimism. The accompanying drawings are exquisite,

and show a fine conformity with the text of the work. Many of the originals have been exhibited in Washington, Brooklyn, Pittsburg and New York, and three of them have been utilized in an effective screen.

As a last word, it may be said that the writer of this paper has had long and extensive opportunity of studying conventional drawings of all kinds, and, in passing, he wishes to acknowledge that for freshness and vigor, whether in illustration or in bookplate, Mr. Euwer's work will stand the most favorable comparison with any productions of its class. Every design of his has its *raison d'être*, and in working it out he has held to the idea that vivisection is not decoration. Therefore, his results are a healthy sign of individual effort to produce types which fulfil all conditions, without personal sacrifice of artistic inspiration.



"Dawn" by Anthony H. Euwer

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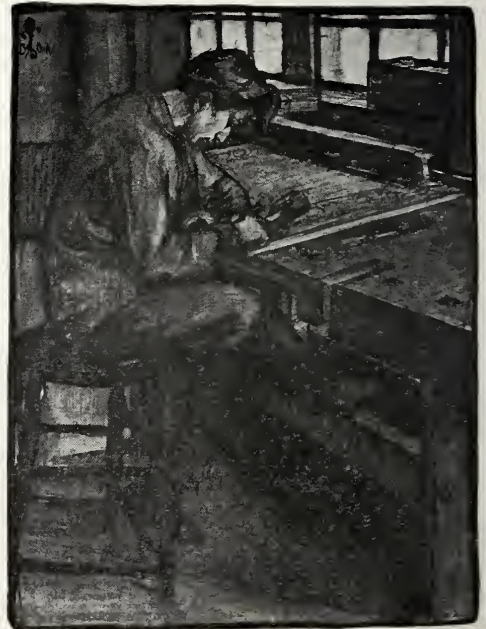
A LABOR MUSEUM. BY MARION
FOSTER WASHBURN

STEADFAST amidst the clash of industrial warfare, true to the English tongue and the English better genius in the midst of a modern Babel, clean and wholesome on the edge of the Ghetto, serene among sweat-shops and saloons, in the very center of toiling Chicago, stands Hull-House. Originally, a fine old family mansion in the environs of the young city, it is now surrounded and well nigh buried out of sight by a group—almost a clutter—of related buildings, springing out of it like wings and tail. In one of these—in the fan-tail—is the Labor Museum, which I am going to tell about.

We came upon it through a long tunnel-like passage leading under the main house. It was evening, and the windows lining one wall of the passage looked down into the engine room, filled with dynamos and the steam heating apparatus. Even this business-like place, we noticed, contained two colored lithographs in cheerful gilt frames. The passage-way, with its walls stained red, opened at the far end upon an alley unlit except by reflections from the house. Across it, shone the lighted windows of the labor museum, and there a half-dozen street urchins were looking in. Swearing, twisting, pushing each other, using each other's backs and shoulders to obtain vantage-ground, clad in nondescript clothes, rough in manner, and of many nations, they looked in longingly from the cold alley where they lived, upon these glorified workshops which promised pleasantness and peace.

They slunk out of sight when they saw

us, and, crossing the alley, we opened the door upon the humming activity of the wood and metal shops; for a shop this room is in appearance, much more than a museum. The big beams overhead, the swinging rack for lumber, the tool cases lining one wall, the heavy benches and work tables, the vises, the mallets, the enameling and glazing furnaces, the sheets of cut and bent copper, the big jar for the acid bath, with a heap of sawdust beside it on which to wipe stained fingers, the battered table with a blow-pipe at one end, spitting blue and yellow flames: all make up an interior not lacking in a certain grim picturesqueness. The general tone is brown, with a little relief where the cases of made articles: jugs, jars, candlesticks and lanterns, vases and boxes of enameled metal shine against the brown walls. A few pictures persist high up on the shelf running around the room, as an earnest of



A pupil at the Hull-House Labor Museum

A LABOR MUSEUM

good intention. Some day, pictures will play, undoubtedly, as important a part in the decoration of this room as they do in the other rooms presently to be described. Indeed, the painting classes of Hull-House have already planned to place a frieze here, illustrating the history of wood, from the primeval forest to its use in manufacture. The place is filled with clamorous noise: the beating of copper, the gasping of blow-pipes, the pounding of hammers, the rough rasp of saws, the swish of planes, and the calls of the workers. The teachers alone and the bewildered visitors are silent, moving from group to group: some directing and others trying to comprehend this manifold activity. A young man with a long, dark, Italian face, and dressed in a workman's blouse, seems to be in charge. He is young Colorossi, we learn, nephew of the famous head of the art school of the same name in Paris. At the top of his lungs he tries to explain to us what he is doing and still more what he hopes to do.

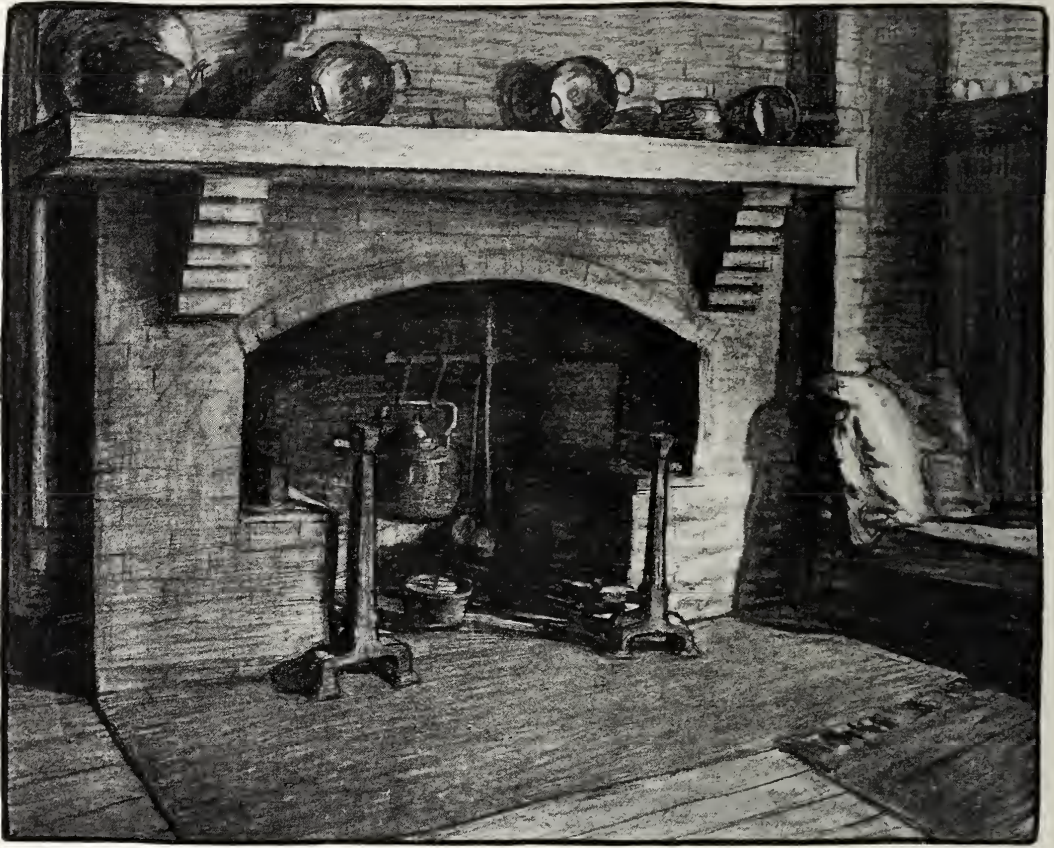
The work in the shops saves some boys from clerkships, he says. It is a small attempt to stem the current steadily setting toward the cities and the work of the middlemen, and away from the industries and constructive hand-work. Numbers of his pupils are errand-boys, office-boys, and delivery-boys, who are earning a precarious living and learning very little which can permanently benefit them. They come here Saturday evenings and work: they learn to design a little: they gain some idea of a genuine beauty not based upon display; and they acquire a respect for good workmanship and good workmen. One of them recently gave up his place as office-boy, became apprenticed to a skilled metal worker,

and is now in a fair way to master a paying and progressive trade. He and his companions at the Museum sell the product of their labor, and it is for this purpose that it is on exhibition in the cases. A small percentage of the selling price is returned to the House, although it is not as yet nearly enough to pay for the cost of the material and the use of the machinery. The sale of the work is encouraged more to hold the interest of the boys and to stimulate them to better craftsmanship than for any other reason.

When we first saw them, these boys were making sleds to be ready for the earliest snow-fall. It was evident from the way they handled the tools that they were new workers; nevertheless the sleds, made of rather heavy lumber, looked serviceable and not at all amateurish.

The direct object of such training may not be obvious to the casual observer, for it is plain that the boys have not time in these few hours of work a week to master even the beginnings of good carpentry. What does take place is what the visitor cannot see, although he may afterwards experience it himself. It is a change of mental attitude. The Museum stands for just this—for an attempt to change the common desire to make money into a desire to make useful things and to make them well. Moreover, because it is not immediately calculable, one must not underrate the practical advantage to the world at large of boys trained even to a slight understanding of mechanical possibilities. We may well remember that in the earliest steam engines a boy had to be at hand to open the steam valve at each stroke of the piston, and that it was one of them who, becoming tired of this monoto-

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Cooking room, Hull-House, Labor Museum

nous task and wishing to run away to play, finally managed to connect the valve with the rest of the machinery. Who could have foretold what this touch of mechanical genius was to mean to the world?

But still, we do not see what it is that makes this a Museum. What is it more than a series of manual training shops? True, the groups of onlookers mark a characteristic difference. It is true also that ladies and gentlemen work here side by side with these neighborhood boys; but this may mean only that the manual training school has here been extended to embrace pupils of all ages and of all stages of ignorance—

conventional, polite ignorance, as well as slum ignorance. And indeed, we shall find little in this room to declare to us the general object of the museum, which is to throw the light of history and of art upon modern industries. The historical object it has in common with all museums; the artistic object it possesses in common with all arts and crafts workshops; but the combination of the two ideals, and the concrete expression of them in the midst of a foreign population largely wrenched away from its hereditary occupations, is peculiar to Hull-House. As the curator, Miss Luther, explains, "the word museum was purposely used in prefer-

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ence to the word school, both because the latter is distasteful to grown-up people from its association with childish tasks, and because the word museum still retains some fascination of the show. It may be easily observed that the spot which attracts most people at any exhibition, or fair, is the one where something is being done. So trivial a thing as a girl cleaning gloves, or a man polishing metal, will almost inevitably attract a crowd, who look on with absorbed interest. It was believed that the actual carrying forward of industrial processes, and the fact that the explanation of each process, or period, is complete in itself, would tend to make the teaching dramatic, and to overcome in a measure the disadvantage of irregular attendance. It was further believed, although perhaps it is difficult to demonstrate, that when the materials of daily life and contact remind the student of the subject of his lesson and its connections, it would hold his interest and feed his thought as abstract and unconnected study utterly fails to do. A constant effort, therefore, was made to keep the museum a labor museum in contradistinction to a commercial museum."

Miss Addams, the founder and Head Resident of Hull-House, in trying to give an idea of how the thought of such a museum originated, reminds us that, in the better type of progressive schools, representations of these activities are put before the children in more or less adequate forms, and that they are encouraged to do a little weaving, a little wood-working, a little cooking, a little sewing as a means of grasping in miniature the great industrial world. But here, among her own neighbors, she finds the skilled craftsmen of the old world, who do

not need to be taught to do any of these things, but who have been thrown out of their environment and who are too often despised by their own children because they cannot speak good English, or quickly adapt themselves to our alien civilization. She proposed to set them in an artificially-created industrial environment, which would make plain to themselves, to their children, and to the casual sight-seer, the true importance and dignity of their labor. This she has been able to compass, of course, only in a few instances, but these are concrete instances and they speak with the tongues of men and angels.

Standing here, we recognize that the commercial custom of rating a laborer at what you can buy or rent him for, is as low, as inadequate a measure of a human being as could well be devised. Before it the inventiveness of the worker, his joy in his work, and consequently his best capacity for work, disappear. As Ruskin and Morris have shrieked in our ears, he who tends a machine all his life and is treated like a machine, being made to work when profits are high, and allowed to rust in creaking desuetude when profits are low, tends to become himself a machine, grows less and less human. Perhaps it is true, as some of the modern reformers tell us, that the tendency of our present civilization is to emphasize money-making devices and to neglect humanity. Here, at any rate, in these few rooms, is an attempt to substitute Renaissance and mediaeval ideals of industry, or the better part of them, for that Puritan utilitarianism which crushed them out, and which we seem to have retained, without holding on to its compensating religiousness.

But to return to the actual thing: here in

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the alcove of the wood and metal working rooms is a big vat of clay, a couple of potter's wheels, and a case of admirably modeled, glazed, and decorated pottery. Standing at the table is a clean old German kneading clay, his squat, bowed legs far apart, his body leaning forward, his long and powerful arms beating upon the clay like piston rods. He rolls it into a long cylinder and breaks it off with exactitude into a half dozen little lumps. As he carries it across the room, walking with a side-wise straddle, one sees that he is bent and twisted by his trade, conformed to his wheel. Upon this he slaps his clay, and thrusting out a short leg, sets it whirling. Above the rough lump he folds his hands, and, in a minute, from that prayerful seclusion, the clay emerges rounded, smoothed, and slightly hollowed. His hands open, his thumbs work in; one almost sees him think through his skilful thumbs and forefingers: the other fingers lie close together and he moves the four as one. Like some mystery of organic nature, the clay rises, bends, becomes a vase. "Look at that thing grow!" an excited boy exclaims, forgetting the crowd of onlookers. "See it, see it!" The old potter rises, lifts the vase in his mitten-like hands and, bending, straddling sideways, his face unmoved, carries it tenderly to its place.

Looking at him, I wonder. My heart aches. My flower-pots at home made by such as he, gain a new significance. They are no longer mere receptacles for holding earth and guarding the roots of my plants. The rough, red surface of them is written all over with the records of human patience, human coöperation with nature, human hopes and fears. I remember what Smiles says when he reminds us that craftsmen,

such as Watt, who made instruments, Stephenson, who was a brakesman, Fulton, who was a jeweler's apprentice, and hundreds of others, whose names are unhonored, but the fruit of their labors not unknown, were "the real makers of modern civilization."

The old potter has clapped another lump of clay upon the wheel, but we pass him, and go into the next little room, the printing-shop. There is not so very much to be seen here beyond the hand-press, the cases of type for hand setting, the examples upon the wall of old-fashioned block printing, the illuminated manuscripts, and the framed pages from the beautiful Kelmscott Chaucer. A good copy of John W. Alexander's frieze from the Congressional Library, representing the evolution of the book, hangs upon one wall, and below it is a series of four prints, Nordfeldt's Wave, showing the stages through which a colored wood-cut must pass in order to reach completion.

This room brings to us no such feeling of surprise as do the others; perhaps because the book is, in fact, a fairly socialized instrument of progress. We take our public libraries for granted, expect to find books upon every cottage table, and our legislators even go so far as to buy them wholesale for the school-children of the State: a preposterous procedure, but one which excites little surprise. As we reflect upon these things, we are reminded of Webb's story of the Individualist Town Counsellor, who walked along the municipal pavement, lit by municipal gas, cleaned by municipal brooms and with municipal water, and, seeing by the town-clock that he was too early to meet his children coming from the municipal school hard by the county lunatic asylum and the municipal hospital, used a national

telegraph system to tell them not to walk through the municipal park, but to come by the municipal tram-way, to meet him in a municipal reading-room, by the municipal art gallery, museum and library, where he intended to consult some of the national publications, in order to prepare his next speech to be given in the municipal town-hall in favor of the nationalization of canals and the increase of government control over the railway system.

"Socialism, Sir!" exclaimed this unob-servant gentleman, "don't waste the time of a practical man by your fantastical absurdities!" We are not at all sure that we are socialists, any more than he was, but here, in this book-room, it does not seem such a far-fetched possibility.

We must hurry through to the cooking-room. It is rather empty, just now, for no work is going on, but the room itself is interesting. In one corner is a big brick fire-place with old-fashioned andirons and crane. From this latter hangs a copper tea-kettle, and below it is set an old-fashioned copper fire-pot. Brass porringers and kettles stand on the shelf above. A low window-seat to the right, and a big table before it, covered with a blue and white homespun cloth, make one wish that one could go back at once to the old colonial days, and make apple dowdy and mulled cider in this picture-book place. A dear little painted dresser stands next the window-seat, set out with old blue and white china; but an abrupt modern note is struck by the case of laboratory samples which hangs beside it. Here are bottles hermetically sealed, showing the amount of water in a pound of potatoes, the fat in a pound of butter, the proteid in cheese, the starch in wheat, the cellu-

lose in beans, and the mineral matter in eggs.

In danger of regarding our stomachs with an uncomfortable degree of awe, we turn with relief to the series of pictures which show the planting, reaping, and marketing of food-stuffs, and rejoice in the colored panel in which a Dutch woman is taking butter and milk to market in a row-boat, past a big wind-mill with many other wind-mills in the distance, and all in a generous, yellow glow. Here is a fine old carved side-board with more blue and white china on it—modern blue and white, alas! and not half



Mrs. Sweeney, the scrub woman

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so pretty as the old kind. And here, sheltered from dust, behind glass, are sheaves of corn, wheat, sugar-cane, oats, all manner of grains; farther on, we see stones used by the Indians for grinding corn, and above them a picture, showing a young squaw using them. Down through the middle of the room stretch long, ugly, but useful, modern demonstration tables with their gas-jets for cooking, their central rack for utensils, and behind them rows of yellow bowls and kitchen crockery. We sigh as we look and consider how little we know even of these foods upon which we live. "We civilized men and women," complains Kropotkin—and suddenly his complaint seems not at all unreasonable—"know everything, we have settled opinions upon everything, we take an interest in everything. We only know nothing about whence the bread comes which we eat, even though we pretend to know something about that subject as well; we do not know how it is grown, what pains it costs to those who grow it, what is being done to reduce their pains, what sort of feeders of our grand selves these men are. . . . We are more ignorant than savages in this respect, and we prevent our children from obtaining this sort of knowledge, even those of our children who would prefer it to the heaps of useless stuff with which they are crammed at school."

But the next room, whirring with industry, induces us to yet another state of humility. It is a big room facing north, filled with a rich exhibit of textiles, largely loaned from the Field Columbian Museum. Great looms fill much of its floor space: a Jacquard loom with a piece of ingrain carpet on it; electric and fly-shuttle looms; a colonial loom on which homespun cloth is this mo-

ment being made. It is spun and woven here and sold at prices varying at from two to five dollars the yard. But, even at this price, so heavy is the cost of the raw material, of the labor, and of the cleaning and dyeing, that the industry is not commercially successful. Perhaps it might be made so, but this is not the concern of the Museum. It sells things, but its motive for being is not the desire to sell profitably. Nevertheless, there is a case full of work done here and for sale to the public. It contains hand-weaves of all sorts: rugs, towels, laces, embroideries, open-work, and baskets. The curator assures us that already the demand for pottery, metal work, wood-work and textiles far exceeds the capacity of the various workers to fill the orders.

Above this show-case hangs a large engraving of Millet's "Spinner," which illustrates, among other things, the earliest method of spinning in France. There is a smaller picture of another "Spinner," in the painter's later and better manner, and a group of other pictures, representing spinning and weaving in all stages of development, under all skies, and with the workers costumed after all manner of national fashions. Mrs. Sweeney, a neighborhood woman, employed in keeping the museum clean, rolls her bare arms in her little red shoulder shawl and examines the pictures with me.

"This is an Irish lady spinnin', anny-how," she explains, pointing with a soaked forefinger. "Shure, I'd know her, big or little, in all the worrld."

Perhaps she overlooks a little the Kentucky spinners, whose picture hangs next, and disregards their blue and white quilt,

which makes a background for the pictures ; but, at least, she has seen the work of her own people under a new aspect : that is, with some historical perspective.

Here is a large wall case containing Navajo and Hindu handlooms : the East and the West cheek by jowl. A stocking loom stands next and bits of rare brocade and embroidery cover all available wall spaces. There are embroideries in gold and silk from Germany of the seventeenth century, beautiful Norwegian embroideries and fringes, Nuremberg and Italian embroideries, all manner of modern weaves, Mexican serapes, Venetian velvets from the fifteenth century, resplendent in gold, red, green and yellow, upon a cloth-of-gold background, and even a framed fragment of mummy-wrapping. On a shelf, out of danger of collision, is an old Syrian spinning wheel. A woman of the neighborhood, finding that the House would appreciate such a wheel, sent to Syria for it. It was her grandmother's and is two hundred years old. The duties and cost of transportation amounted to forty-five dollars. "Ah!" she exclaimed on hearing about it, "you paid that! And it is not worth ten cents!"

"Why, shure not!" heartily agreed an Irish neighbor: "I'd burn it up for kindling if I had it. Two bones it had for spindles, do ye see, two plain meat bones without a bit of carving and smoothing, except by hungry teeth, and one lost on the way. Instid o' payin' charges, it's a suit we'd ought to bring against the express-company. The idea of thim sendin' it up here maimed and wounded, one of its bones clean gone!"

Lacking in both bones and wood is this awkward, monstrous creature, made of brown basketry, with a basket hat and a

hideous basket nose, which bulks darkling in an eastern window, a monument to misplaced activity. We are relieved to learn that it is here because a Scandinavian friend of the House made it as a masquerade costume for his son. At any rate, the figure crouches beside the window, an anomaly humped and hideous, a plain warning against things which are merely curious and ingenious.

Equally ingenious, but not merely so, is this carefully wrought model of a Japanese hand-loom, with the worker in national costume seated upon his bench before it. This brings to mind an unworked-out idea of Miss Addams;: she hopes sometime to have the living workers in the Museum dressed in their national and historic costume, as they go about their work. This Italian woman, with big gold ear-rings swinging against her dark and scrawny neck, patiently twirling the hand spindle hanging at her side, and skilfully drawing out the woolen thread with her long fingers, unconsciously carries out the idea. But the sweet-faced Irish woman near her, rocking the treadle of her spinning-wheel, with an invisible foot beneath a decent black skirt, her white Irish hands deftly twisting the thread, is altogether too respectable and modern to look her part. Her father was a famous broad-linen weaver, and she herself knows the process of linen-making from the breaking of the ground in order to sow the flax-seed, through the reaping, binding, spinning, weaving, and even dyeing, to the finished fabric. "But, shure, dear," she exclaims, "it is not your chemical dyeing at all, but the home-dyeing, that I know. We made the dyes ourselves from log-wood, and barks, and stuff we took out of the bogs of



A worker, victim and survivor

old Ireland. But one thing I will say for it: it never faded as your high-toned dyes do."

Presently she tells her story. "Yes, we all spun and wove in the old country. It is not many of them that keeps it up now, except perhaps an old granny in a tucked-away corner that does it for the love of it; but when I was young, we dressed in flannel and linen from the skin out, and grew it all and made it all ourselves."

"And how did you happen to come here?" I asked.

Her serene face darkens. "Never will I forgive them that misled us to it!" she exclaims. "There in the old country we had our comforts, our own bit of land, my man making a dollar and a quarter the day, Irish money; a blissid union of ten children and never a shoe wanting to the foot of one of them. O, wirra the day that we left!—I landed here with a baby in my arms—crippled——"

"Crippled? how?" I cried.

She passed the question. "Yes, crippled. She is a hump-back, dear, eleven by now, and none higher than my waist. The next to the baby had the spinal meningitis soon after we landed and his reason fled; he has no mind since. The other eight were clinging to my skirts."

"And your husband? Is he dead?"

"No, worse luck! It is many a time I've wished he was. It is many a night I wish it now. He took to the strong drink."

"And what did you do?"

"I begged on the streets, dear. Oh, I can smile and laugh with the best when I am at work here, but there's something else in my heart." She turned to a young lady pupil, whom she was teaching to spin, unreeled the

broken thread, mended it, and set it right with a skilful touch or two. "No, I ain't discouraged," she told the young lady, in her soft, smooth voice, "for discouraging won't do for a pupil. You'll spin, dear, but it'll take a deal o' practice." A minute more and she and Mrs. Sweeney are speaking the Gaelic together, and laughing like two children. She dances a quiet shuffle under her decent skirts. "And can I dance?" she asks. "It is a good old Irish breakdown dancer I was in my young days. You should see me do a reel and a jig." Her hidden feet nimbly shuffle and whisper on the wooden floor; her clean-washed eyes dance behind her spectacles. But in a moment she sits at her wheel again, quietly twirling and twisting the linen thread, working for the sodden husband at home, the little crippled girl who came by her injury so mysteriously, and the boy with his mind gone.

We feel that this living woman—this worker and victim and survivor—is the most precious thing that the museum has shown us. Indeed, we suspect the founders of deliberate intention in placing her there, where she is not measured by petty, momentary standards, but by the laws which underlie human evolution. We catch a glimpse of the importance of her function in a historic industrial order; and while our minds leap to the new truth, our hearts thrill with a new sympathy.

Upstairs, in the auditorium of the House, these thoughts become more definite and these emotions strengthen to resolution; for there, crowded between eager listeners, who fill not only the three hundred fifty seats, but the stairway and the entire stage back of the speaker, we listen to one of a series of

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lectures on economic problems, a lecture which makes clear to us the connection between past and present. We get a broad view of labor conditions and their effect upon the mass of workers. Here is a significant list of the subjects that we find on the program: "Slave labor in the Roman Empire;" "From slavery to serfdom;" "The Guilds of the Middle Ages;" "Conditions of labor under the domestic system and under the factory;" "History of trades unions;" "Labor in competitive industries and in monopolistic ones." We listen also to a program of labor songs, rendered by the pupils of the Hull-House Music School, who sing to us an old Irish weaving song, a spinning song by Rheinberger, and finally a song composed for this purpose by Eleanor Smith. The words were written by a sweat-shop worker, Morris Rosenfeld, and the whole composition effects that difficult result: the interpretation by art of an existent condition. We are not surprised to learn that the Consumer's Leagues and other similar associations have urged the Music School to sing it before them, and have found it, so they say: "Not only inter-

pretative of an experience not remote from their own, but stirring and powerful in its moral appeal."

Stirred we are ourselves, as we squeeze slowly down the iron-stairs, elbowed by Hebrew, Greek, Finn, and Scot, feel the rush of the outside air upon our faces, and are thrust forth into the riotous city night. The crowded cable-cars clang their insistent way through the obstructing mass of vehicles; the dingy throng ebbs in and out of saloons and pawn-shops; a 10-20-30 theatre hangs a glittering reminder of "The Span of Life" down the broken vista of the street, and we turn for a last look through the broad windows of the Museum. We, too, wistful children of a half civilized state, look back through these windows into a warmed and lighted world of happy industry; and even while we shove and push for the best places, wish in our hearts that we were working within. The light and heat, even the joy of doing good work under right conditions, may be artificial and evanescent, but without, around us, all is struggle and clamor.

SUGGESTIONS

SUGGESTIONS FROM THE SOUTH KENSINGTON MUSEUM. BY ISABELLE AIKEN SINCLAIR

THE other day, at South Kensington, I was especially interested in the English embroideries of the seventeenth and eighteenth centuries. I was surprised to find how closely they are related to the recently revived New England needlework of colonial times. Yet I soon saw that my surprise was unreasonable, for our grandmothers must have brought their fashions of handiwork from England, and looked to their English cousins to send them the patterns of that day, as they successively came into use.

The embroideries which I examined were of the home kind in which our grandmothers delighted. There were bed-coverings, garments for infants, work-bags, collars—all the little things made at home and for intimate home use. This English work was, much of it, done upon very serviceable materials, such as cotton or linen, and some of it had plainly held its beauty through many washings. There was embroidery all in white; the design being made with little bunches of cotton-wool quilted in between two thicknesses of the stuff, the pattern thick with cotton and the background quite flat. So our grandmothers made bed-quilts.

Other smaller pieces in white had cords quilted in between two thicknesses of cotton cloth, usually in a scroll pattern, and the background further ornamented with dots of the eyelet-hole work now again popular. There were white pieces in which the design was made entirely in thick bunches of French knots standing out against a flat background, like a little piece which I pos-

sess of my grandmother's work, and like a modern collar which I have just seen in France.

Quite beautiful bed-coverings were made of white cotton with an all-over pattern—a flower-scroll—in wools of many colors. There was another large piece worked in wool in red shades only, the washing having softened the colors without destroying their beauty. I was especially interested in large covers wrought on white linen, with outlining in a black silk hardly thicker than ordinary sewing silk. Perhaps, in our time, we should hesitate at the amount of work required, but the effect was very interesting. It was like a wood-cut, like the title-pages of old German books: a tracery of vines, flowers and foliage, which was not lessened in beauty when the silk had turned brown, or even where parts of the design had been worn away.

I noticed a cushion cover embroidered on white with quaint little bunches of flowers in many colors, the background strewn with a set pattern in gold outlining, as I supposed at first, but upon looking more closely I saw that it was yellow sewing-silk in fine back-stitching which gave this effect of gold.

There was also the eyelet-hole work again in fashion, now known in France as *broderie anglaise*. It is seen among these English pieces, and also in beautiful Venetian cloths of the fifteenth and sixteenth centuries, in which squares of linen embroidered with simple rosette designs in cut-work, are set with squares of fine netting showing darned patterns.

In the Italian pieces combined with the beautiful needle-made lace, there is linen work in many simple and artistic patterns which the needlewoman of to-day might well

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imitate. It can be seen at any of the art museums. The *Musée de Cluny* in Paris is, of course, rich in such things. In America, too, beautiful examples exist in the Boston Art Museum, or in the Metropolitan Museum, New York.

I was interested, also, in red and white patterns in cross-stitch and similar stitches, sometimes combined with drawn-work, seen in Spanish and Italian cloths of the sixteenth and seventeenth centuries, done in red cotton or silk, upon white linen, and evidently holding good through repeated washings. The patterns on modern Greek, Bulgarian and Roumanian embroidered pieces are not very different from some of this old Italian work. Even in the ancient Greek and Egyptian fragments, there are beautiful, and yet often very simple, designs giving useful suggestions for the artistic handiwork of to-day.

It is very pleasant to observe this enduring impulse to make beautiful the things destined for daily use, so evidently shared

by women of all times and countries, from Helen, Penelope, and other skilful ladies of even earlier periods down to our own times, in spite of all pessimists may like to say of the ugliness of modern life.

I have spoken of only one direction in which a great art museum, like that at South Kensington, is useful and suggestive to us. In pottery and porcelain, in carved wood, in stained glass, in illustration, there are treasures which must be of the greatest use to workers in each department. Among such great variety of examples of artistic workmanship in all materials, and illustrative of all schools, one feels how independent the artist really is of his materials, how little it matters what means he employs, what manner he pleases to adopt, or even may be compelled to adopt, as long as he appreciates beauty and sets himself to express it sincerely, without grudging labor and without falling into the over-elaboration which is affectation.

DIABOLUS EX MACHINA

DIABOLUS EX MACHINA. BY
ERNEST CROSBY

SOME years ago I saw in an English journal a picture of a horse treadmill engaged in threshing, and beneath it was the device, "Primitive Method of Threshing still in Use in the Scilly Islands." As it was the same method which we had always practised, I was filled with mixed shame and resentment. Was my own home at Haypoole to be coupled with the Scilly Isles, where, as is well known, the rare inhabitants eke out a miserable existence by taking in each other's washing? It was therefore with feelings of complacency that I received the suggestion that this year we thresh our oats by steam. The machinery arrived in two or three ponderous wagons, like a circus procession, and was duly installed. Two men came with it, one to run the engine and the other to feed the oats into the machine, but it required a small army of local talent to bring the oats down from the bays of the barn and to carry away the baskets of oats and the heaps of straw and of chaff, which piled up with miraculous rapidity.

Br-r-r-r-rrrr! what a hideous, noisy, filthy machine! One of the pleasures of farm-work is that you can talk as much as you like, but the din of this engine made conversation impossible and gave you a headache. We are rather proud of our barn and consider it a substantial edifice, for it is built of stone and measures one hundred fifty feet by fifty, but this infernal machinery shook it from top to bottom like an aspen leaf. Farm work is generally clean, but you never know how much dirt there is in a ton of oat straw until you thresh it out

by steam. A little bit of smut makes the air black, and you begin to wonder if any soil was left in the field. In a short time the men look like coal-heavers, their eyes turn red, their throats raw, and there is more or less coughing. Horses are sometimes sensible animals. We brought out the refractory ones and led them up as near as we could to the engine, in order that they might get acquainted with it; but they absolutely refused to cultivate friendly relations, and every nerve in their bodies protested against the transformation of a barn into a steam-factory.

For this was really what it was. We had unwittingly taken the factory system and planted it in the very midst of that most delightful of rural centers, a barn. We may be deluded into thinking that a factory is a respectable thing in the midst of ugly city back-alleys, but if you drop it down among cows and fowls and horses and hay and rye and ploughs and harrows, the monstrosity of it can no longer be concealed. And we had a little taste of the bad results of factory work on the workers, too. Our men are a strong, strapping lot, but they had to work much too fast to feed the black brute, and the "pace that kills," of which we are all so proud, was too much for them, and so was the horrid noise and dust. We threshed (or "thrashed," as the native dialect has it) for three days; but when it was all over, on the fourth day, the men looked as if they had been thrashed instead of the oats, and three were actually invalided, and the full force did not report again for duty for two or three days. I believe that in foundries and certain other factories the new hands are always made ill at first. I made some inquiries about the steam-threshers,—the men

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who own and run the machines at so much a bushel of oats threshed,—and I discovered that while they make more money than the ordinary farmer, they all die off in a few years, unless they are wise enough to sell out before it is too late. But apart from these highly practical results of steam farming, it was the ugliness of it which impressed me. Ugh! The memory of it has half spoiled the barn. It is as if we had called the devil from Sheol to do our work, and had somehow sold our souls in the bargain. From the bottom of my soul I hate machinery!

Think of the crimes of machinery! It has made the world ugly, and it has robbed work of all pleasure. Is that not indictment enough? I was coming into Schenectady on the train the other day at sundown, and the hideousness of it all burst upon me like a revelation,—whole blackened acres of railway tracks,—ashes and soot and smoke,—grimy engine houses,—and forbidding groups of factories alongside. How can hell surpass such a background?

And then the joylessness of the work. Here again it is hell. Can anyone enjoy factory life? The factory is simply a penal institution; it means so many hours a day of "hard labor," and it means also the atrophy of men's brains and the loss of all interest in a man's life-work. Men may indeed work voluntarily in factories for the sake of gain, but it is perhaps sadder that they should do it of their own volition than against their wills. To learn to love hell would be the last surrender to eternal death.

IN MARIGOLD TIME. BY ALICE M. RATHBONE

"MARY'S plant," with its golden bloom, yields a glorious harvest. In garden values it is worth its weight in the most precious of metals, when, in the days of early autumn, we begin to house a shining crop, carrying it in by the armful. All the largest flower-holders are pressed into service to receive its wealth of bloom. Then, our simple rooms take on a look of opulence.



In the niche on the staircase landing a tall Jokonabi vase holds the brilliant yellow flowers in rich abundance, and, at the foot of the stairs, there are more of them in a Rookwood bowl. In big stoneware crocks for the fireplaces, in ginger-jars, blue-and-white jugs, dark green and rich brown pots, and in a copper-lustre pitcher—a treasured heirloom—we store our marigold riches. A golden bowl would be none too fine for our use, yet a homely brown jar sets off admirably the splendor of the flowers.

IN MARIGOLD TIME

Something in the nature of an aesthetic miracle was wrought last year in our living-room, when that unsightly contrivance for comfort, a steam radiator, was redeemed from ugliness while the marigolds lasted. That by any means whatever this unsightly necessity might become an adjunct of beauty seemed impossible, until, one day, debating where to place a *jardinière* filled with velvet-browns and orange, lemon, pure and tawny yellows, we tried it on the radiator, when it was at once transformed into a dull gold support for the mass of harmonizing color above it.

More than a thousand seedlings went to the making of our plantation, which is hedged about with that excellent dwarf marigold, called the "Legion of Honor." This variety is desirable not only in the garden, but in the arrangement of cut marigolds, branches of its dark green foliage are indispensable for screening the long stems of the large-flowered Africans; while its own pretty blossoms add to the display of gold.

Our discriminating neighbors receive sheaves of marigolds, from time to time, during the golden harvest, although we have made such gifts cautiously since the

occurrence of a crushing incident which happened long ago. On the occasion of a harvest festival, the villagers were asked to bring tributes of fruit and flowers to adorn the church, and for my personal offering I chose a mass of marigolds, which, as I believed, caused one window to glow with something of the richness of stained glass. Beneath it, when adorned, a most estimable soul and I happened to meet. "Who *could* have brought such smelling things as marigolds?" said she. By this exclamation I was pained, much as one who hears a well-loved friend criticised. I was impressed by the strength of flower prejudices, as well as by the particular need of discretion in dispensing marigolds.

The unusual splendor of our last year's display must be partly attributed to the coal strike, of which one beneficent result may be thus chronicled: namely, a supply of wood ashes sufficient to cover the entire garden. Probably it never occurred to one of the old alchemists that ashes could be transmuted into gold. But in Nature's crucible this is easily done, as she now proves in these golden blooms, which, once mere pot-herbs in the kitchen garden, now hold a favored place among the flowers.

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JAPANESE PORCELAINS. BY RAN-
DOLPH I. GEARE, NATIONAL MU-
SEUM, WASHINGTON, D. C.

THE first importation into Europe of Japanese ceramic wares occurred about the middle of the sixteenth century, through trading vessels plying between Japan and Portugal. For at least a thousand years earlier, however, porcelain had been made in Japan, and there are authorities who believe that the date of its earliest manufacture in that country was coincident with the introduction of Buddhism from China, by way of Korea. Nor does this seem unreasonable, since the establishment of a new and ornate religion would naturally tend toward the introduction of men of culture, familiar with those arts which contributed to the adornment of their temples and religious ceremonies. By the beginning of the seventh century, Buddhism had become firmly rooted in Japan, and one writer states that during the reign of Tentsi (662-672 A. D.) a Buddhist monk, Gyoguy, whose ancestors were Koreans, made known to the inhabitants of the province of Idsoumi the secret of manufacturing translucent pottery. It is also known that as early as 649 A. D., Emperor Kotoku decreed that taxes might be paid in porcelain articles, which announcement doubtless lent a fresh impetus to its production. From that time until near the close of the sixteenth century, little is definitely known of the advance made in the porcelain industry of Japan. But, in 1598, Hideyoshi, returning victorious from his invasion of Korea, brought back with him some of the best native potters of that country, and it can hardly be doubted that the rapid develop-

ment of the industry in Japan subsequent to that date, is largely traceable to the advanced condition which it had previously attained in Korea.

A detailed discussion of the merits of the numerous kinds of porcelain made in Japan would manifestly be impossible in a magazine article, but it may prove interesting to name a few of the most typical ones and briefly to describe their principal characteristics.

The province of Hizen seems to have been preëminent in the manufacture of porcelain, perhaps for the reason that the best materials were found there; the principal supply of the coveted petro-siliceous rock being obtained from Idsumi-Yama (Mountain of Springs), in the neighborhood of Arita. The decoration of Hizen wares at that early period was confined to designs in blue under the glaze, for the method of applying vitrifiable enamels over the glaze was not discovered until half a century later, when Higashidori Tokuzayemon learned it from the master of a Chinese junk in the harbor of Hagsaki. An important advance was made in the manufacture of Hizen wares by one of Tokuzayemon's workmen, who, after much experimenting, produced a paste so fine and pure that, when struck, it gave out a rich, bell-like sound. His style of decoration, too, was very beautiful, including floral medallions, representations of the dragon, phoenix, birds fluttering about sheaves of corn, etc. Speaking generally of old Hizen ware, it may be said that the paste was hard, of uniform texture, and of a pure white color. The decorations were almost always in red, blue and gold, while chrysanthemums and peonies were constantly entwined, so as to cover the entire surface

JAPANESE PORCELAINS

with a scroll-like ornamentation. One famous authority, writing of old blue Hizen ware, describes it as decorated in a bold and artistic manner, with floral and conventional designs, executed in an intense blue, almost approaching black in the shadows, and a cold purple in the lights.

The factories of Owari produced many varieties of porcelain and also certain kinds of *faïence*. The blue and white specimens, occasionally seen, are of great beauty, while the quality of the paste, which is softer than that of Hizen, is fine and very transparent.

imagine the demand which must have arisen there for lacquered boxes, cabinets, ivory carvings and delicate porcelains. The law which forbade the Mikado to eat or drink twice from the same vessels, must also have been responsible for the manufacture of a considerable amount of pottery; nor was any one else allowed to use these vessels. They were therefore broken up as soon as they had served the purpose for which they were made. Kioto is situated in the province of Yamashiro, and is one of the five localities in which pottery was made perhaps



Kioto

Satsuma

Imari
(Hizen)

Kutani

It may be of interest to note that, although not the leading porcelain district, Owari has the distinction of having furnished the general name by which all porcelain and earthenware are known in Japan, namely: "Seto-mono;" "Seto" being a place in Owari where most of the wares are made, and "Mono" signifying "articles" or "things."

Viewed from the standpoint of antiquity, the Kioto potteries deserve special notice, for this province was the center of the arts and of all the principal religious festivals for many centuries. It is therefore easy to

as early as the fifth century. Porcelain was manufactured in Kioto about sixty years after its introduction into Hizen. In 1650, Nonomura Ninsei established himself there and constructed several kilns. He had a genius for decorating pottery, and in his hands Kioto *faïence* became an object of rare beauty. Not only was his paste close and hard, but the almost circular crackle of the buff, or cream-colored, glaze was nearly as regular as a spider's web. The commonest pieces he made were of a hard, close-grained clay, verging upon brick-red. In

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others the color was a yellowish gray, while the texture was nearly as fine as that of pipe-clay. Among his monochrome glazes was a metallic black, run over a grass-green, in such a way that the latter showed just enough to prevent the effect from being too sombre. Owing to Ninsei's remarkable productions, decorated *faïence* became the rage, and in some parts of Kioto nearly every house had its own workshop and kiln.

Ninsei also originated the manufacture of *faïence* in Awata, a district of the eastern part of Kioto. The only examples now ex-

tea-drinking (Chanoyu). The cream-tinted *faïence* of Awata is the most generally known of the wares produced in Kioto, but a great variety of other kinds were also made, including vases, water-pots, *hibatchis*, perfume-boxes, etc., decorated with some simple ornamentation, such as delicate scroll and leaf work.

To Satsuma ware is commonly accorded the first place among all Japanese *faïences*, *i. e.*, the genuine ware, which must not be confounded with the mass of showy objects bearing that name, which have been exported



Kenzan

Awata
(Kioto)

Kenzan

Hivado

Nabestima

tant of his wares appear to be a few small tea-bowls, boxes, and certain ceremonial objects. Ogata Sansei was another noted potter of Kioto. He was a painter of considerable promise, but his preference lay in the ornamentation of pottery. His designs were principally in black, russet-brown and blue, colored enamels and gold. His best pieces were marked with the name "Kenzan." Ameya, who came from Korea and settled in Kioto in 1550, was also celebrated. He originated the Raku ware, which is especially interesting from its association with

to this country and Europe during the last twenty years or so, and which differ in many essential points from the beautiful products so highly prized by all Japanese connoisseurs. Satsuma ware dates back to 1598, when Shimazu Yoshihiro, chieftain of Satsuma, on his return from the invasion of Korea, brought with him a large number of skilful workmen. Subsequently some of these men settled at Chôsa, in the province of Osumi, and here the world-renowned ware was made. Sometimes Korean models were copied, covered with glaze of green, yellow

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or black. Its chief beauty lay in the glaze, of which two, three and sometimes four coats were applied. In the latter part of the seventeenth century, the Prince of Sasshiu established a factory in the grounds of his own castle, and a number of pieces intended only for private use or as presents, were made. The celebrated Tengen was engaged to decorate these pieces, and certain specimens, known to this day as *Satsuma-Tengen*, are amongst the first treasures of Japanese collectors. It is said that a genuine Satsuma tea-jar can be readily identified by a mark known as *ito-giri*, left on the bottom by the thread with which the potter severed the piece from the clay out of which it had been modeled. It has also been counterstated that such a mark is found on all well made Japanese tea jars; but it should be carefully noted that, as the Korean potters who settled in Satsuma turned the throwing-wheel with the left foot, while potters at other factories turned it with the right foot, the spiral of the Satsuma thread-mark is from left to right, while the others are from right to left.

Speaking generally, it may be said that the ware now commonly known as Satsuma *faïence* is of a light tint, ranging between greyish-white and vellum. The paste is very hard and close in texture. After being dried, it is burnt at a moderate heat and is then dipped into the glazing composition, being finally fired at a high temperature. On cooling, the surface becomes covered with a network of minute cracks, a condition in which the Japanese delight, as it presents excellent opportunities for colored decoration. This *faïence* is called *Tsuchi-Yaki*, signifying clay-ware, to distinguish it from porcelain.

The town of Kuwana, in the province of Ise, is said to have been the seat of manufacture of the Banko ware, although several varieties of porcelain, *faïence*, and stoneware were, and are still, produced in this province. The Banko ware is, however, probably the most important and highly prized of them all. This is a hard stoneware, usually potted by hand, and fired at a great heat. The specimens most commonly seen are of small size, and generally in the form of tea-pots. The paste, which consists of various low-toned colors, such as drabs, browns, and dull reds, is manipulated very thin by the fingers and is finished without glazing; being so perfectly vitrified in the kiln as to render the protection of a varnish unnecessary. The principal feature of Banko ware consists in its decoration by means of numerous stamped seals or marks. It is also occasionally decorated with flowers, birds, and figures in highly raised, opaque enamels. None of the Ise *faïence*, however, is equal to that of Satsuma, either in point of material, or of artistic treatment. A special kind of the ware is called *Yedo Banko*, which is light-colored and rather soft.

The province of Kaga appears to have been the seat of important potteries from very early times, and the factories of more than one district are still in operation. Almost every known piece of Kaga ware is marked with the Kutani inscription, signifying "nine valleys," and so-called from the fact that it is situated among a group of hills. The manufacture of Kaga pottery, however, is not confined to Kutani, for, according to a recently published report, it is now also made in the towns of Terai and Yamashiro. In the older Kaga wares the

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pastes are hard, apparently between *faïence* and porcelain: the tone in very choice examples is of an ivory tint, while the glaze is soft both to the eye and touch. The decorations are done in a red of great depth and refinement, and are slightly hatched with gold. The latter is not the pure metal, but probably one of the copper alloys, or yellow bronzes, for which the Japanese metallurgists have always been famous. It becomes so well fixed by firing that the color lasts a very long time. The paste used for this ware in a later, or middle, period, was of a

artistic excellence is concerned, although there appears to be a greater perfection in the potting, and a better quality of porcelain. Red and gold decorations continue to be used, but apparently the results are not so refined on the highly finished surface of the pure white paste, as on the early ivory-tinted materials. This fact probably accounts for the introduction of warmer colors—browns, etc.,—into the Kaga ware of the later period. Masses of minute dot-work are also present for the purpose of softening the appearance of the white



Higo or
Yatsushiro

Kutani

Ninsei
(Kenzan)

Hivado

Banko

Bizen

hard and close-grained material: in fact, very nearly a perfect porcelain, although not translucent. Among the styles of decorations usually seen on basins and cups of this period are overlapping medallions of different shapes and containing figures, landscapes and floral designs, dragons, fishes and sea-weed. Solid grounds of red, decorated with gold scroll-work, are also commonly introduced on the medallions, while leaf-borders are found almost invariably around the stands of basins and cups. In the latest period of Kaga ware there is noticeable a decided deterioration, as far as

grounds. Another class of decoration of this period consists of grounds of red covered with scroll-work, etc., somewhat similar in style to the celebrated works of Yei-raku, of Kioto.

There are several other provinces in Japan in which potteries of more or less importance exist, such as Bizen, noted for its white porcelain. But the most characteristic ware of this district is a brown stoneware, from which a great variety of grotesque figures, including images of Japanese saints and household gods, as well as of animals, is made. In the province of Omi,

articles of common stoneware, or earthenware, are produced in considerable numbers. In Iwashiro both porcelain and earthenware are made, principally for the home market. A porcelain of good quality is produced in the province of Mino. It is decorated in blue and in a general way resembles that of Owari. In the province of Tamba a porcelain is made, which the Japanese regard as resembling European work. Potteries of

still less importance are to be found in the provinces of Nagato, Suwo, Buzen, Owsumi, Idsumo, Totomi, Chikuzen, Higo, Souma, etc. The illustrations accompanying this article are from photographs of some of the choicest specimens in the United States National Museum, and are reproduced by permission of the Secretary of the Smithsonian Institution.

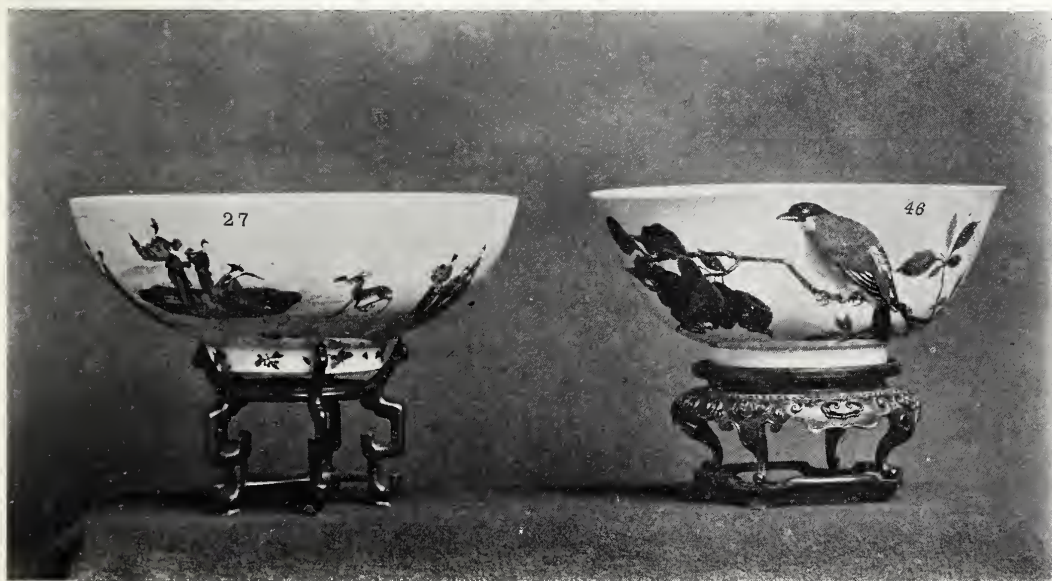
CHINESE PORCELAINS. BY RANDOLPH I. GEARE

WITH the present dynasty there was ushered in a decided renewal of activity in the production of porcelains.

The great factories at Chingte-chen, which had long been closed, were reopened as soon as the Manchu emperors became firmly established on the throne. Emperors

K'anghsi (1662-1722) and his two successors, Yungcheng (1723-1735) and Chienlung (1736-1795), advanced the ceramic art to a higher degree than ever before had been attained; the interval between 1698 and 1773 being especially notable for the excellence of the porcelain produced, and for the artistic character of the decorations.

During Chienlung's reign, there became noticeable quite a radical change in the ornamentation of porcelain, due probably to



K'anghsi bowls

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the influence of foreign designs, and especially of those imported from Persia to be copied in China.

It was about that time, too, that European nobles and men of wealth conceived the idea of ordering services of porcelain from China, bearing their family arms. Thus, we find that plates bearing the arms

spite of many internal troubles, considerable attention was given to the ceramic art. The porcelain made for this emperor's own use compared favorably with that manufactured during the reign of some of his more worthy predecessors, and is at the present day much sought after by Chinese connoisseurs.



Teapot and cups, Chienlung

of England, France and the Netherlands, and still preserved at the Hague, date from the first half of K'anghsi's reign, although the great majority of such productions was of somewhat later origin.

Chienlung was succeeded by his son Chiaching (1796-1820), and all art languished under his feeble rule; but under his second son, Taokuang (1821-1850), in

The latest period of note in this connection included the years 1862 to 1874, when T'ungchih was emperor. There was a marked renewal of vigor in the porcelain industry and much attention was paid to its improvement. The same remark also applies to the next reign, which began in 1875. Some of the decorations in sepia are of a high order of merit, and another

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Pencil holder and two wine cups: white Kū Yuch-hsüan vitreous ware

style much in favor consisted of flowers and butterflies in black and white, on a pale turquoise ground.

In still more recent years a conspicuous advance has been made in the reproduction of the *famille verte* decoration, and of plum blossom on black grounds.

The pieces of porcelain shown in this article represent the highest types of development in both shape and decoration. They belong to the famous Hoppisley collection, now on exhibition in the National Museum at Washington, and have been selected as typical of some of the favorite forms and styles of decoration in vogue during the principal periods of the present dynasty.

Until the latter half of the sixteenth century, the word "porcelain" was applied to certain shells, mother-of-pearl, oriental pottery, and even to Italian *faïence*, as well as

to real porcelain. Its Chinese equivalent, "tz'u," also had various meanings at different times, being defined as "earthenware" about the year 100 A. D., while nine centuries later it signified "hard fine-grained pottery." In the district of Tz'u-chou, a kind of porcelain was made during the Sung dynasty (960-1259), which enjoyed a very high reputation. It was a plain white product, known as Tz'u-ware, which brought exceedingly high prices.

As to the antiquity of true porcelain there are many opinions, some assigning its earliest production to the Han dynasty, and probably between the years 185 B. C. and 87 A. D., while others assert that porcelain earth came into use for the manufacture of pottery during the T'ang period and between 536 A. D. and 650 A. D. Again, other authorities, basing their belief prob-

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ably on legendary records, hold that porcelain was manufactured as far back as the days of Emperor Huang-ti, who is said to have reigned for a hundred years from 2697 B. C. Emperor Yu-ti-shun, another monarch of the legendary period, is credited with having made porcelain with his own hands, before going to the throne in 2255 B. C.

In connection with the succeeding dynasty (Chou), mention appears in the rec-

er antiquity can be claimed for the manufacture of true porcelain than the reign of the Han dynasty, as already suggested.

Early in the nineteenth century, some small porcelain bottles were found in Egyptian tombs, dating from at least 1800 B. C. and this gave instant rise to the theory that the manufacture of true porcelain must have existed in China anteriorly to that date. It is said, however, that the inscriptions on these bottles were written in a style



Two plates Chienlung porcelain; pencil-holder of pure white porcelain, an exceptionally fine specimen

ords of an "official director of pottery." The process of fashioning on the wheel and molding were clearly distinguished, and sacrificial wine-jars, altar-dishes, coffins, cooking utensils, and measuring implements are recorded among the articles then produced. Another group of writers, including not a few Chinese critics, have protested that the productions of those ancient days could have been nothing but earthenware—possibly glazed—and that no great-

which was not introduced until the year 48 B. C., while later they were identified, if report be true, as quotations from poems written as late as the seventh century of the Christian era!

All this is very confusing although entertaining, and the reader is left to choose for himself as to the actual date of the origin of porcelain.

Probably the oldest pieces of Chinese porcelain now extant were made during the

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Sung dynasty (960-1259 A. D.), and the principal kinds then made were the Ju-yao or Juchou, Kuan-yao, Ting-yao, Lung-ch'uan, Ko-yao or Chang-yao, Chün-yao, and others of less prominence. Some of these, such as the finest specimens of Juchou, included very delicate plates and bowls, with either plain or crackled surface, and with the ornamentation under the paste. The Kuan-yao was the official porcelain, some pieces of which were pale white, like the moon; some, pale bluish-green, and others dark green. This porcelain was sometimes crackled so finely as to resemble crabs' claws.

During the next dynasty (Yüan, from 1260 to 1349) the manufacture of porcelain seems to have fallen behind, excepting in the case of objects produced for the special use of the Emperor; while in the Ming dynasty (1368-1649), considerable progress was made in the ceramic industry, both as to the fineness of the ware and the excellence of the decorations. It is to the early part of this dynasty that the ornamentation of wares with arabesques and scroll-work, landscapes, historical scenes, etc., is commonly ascribed.

Porcelain consists of two essential parts: the one fusible, the other infusible. The former is the paste (*pâte*), which forms the body of the object; the latter is the glaze, which gives transparency, and prevents porousness or the possibility of the object contracting under the influence of heat. The paste, which may be hard or soft, is made up of clays. These are classified according to their degree of plasticity and fusibility. The best of them all is kaolin, which is a white aluminum silicate produced by the decomposition of certain kinds of

rock, and it is almost infusible. The soft paste contains limestone products or alkalis, which lower its degree of fusibility, so that it becomes fusible, or at least soft, at a temperature of 800° centigrade. A number of minor divisions grew out of these two, determined by the kind of glaze used, which according to its composition and mode of application is termed *vernis*, *émail*, or *couverte*. The thin glaze (*vernis*) is found on the pottery of the Etruscans, ancient Arabians, Persians, and the early inhabitants of America. In the fifteenth century *émail* (white enamel) was discovered in Italy. It is a mixture of salt, lead and tin. Under this head come the majolicas and *faïences*, ancient and modern. The *couverte* glaze is confined to porcelain proper.

In China, porcelains are not cast, but shaped by hand, showing marvelous dexter-



Vase of white Chienlung porcelain, with imperial fire-clawed dragons on white ground

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ity, especially in the manufacture of thin jars and cups, known as "egg-shell" porcelain. European porcelain, on the contrary, is cast, and the process is known as *moulage en barbotine*. Chinese porcelains, like those made in Japan, are covered with compound glazes, obtained by a mixture of substances, of which the proportions vary according to the nature of the article; lime being added to render the product more fusible.

In an excellent paper on the subject of Chinese porcelains by Mr. A. E. Hippisley, of the Imperial Maritime Customs Service of China, the author describes the method of applying the glaze to a cup in the following words: "It is held by the outside, slanting over the basin containing the

liquid glaze. Enough of the glaze is then thrown on the outside to cover the surface. This is called 'aspersion.' The outside is then immersed in the liquid, the workman dexterously keeping the vessel in equilibrium with the hand and a small stick. The foot having remained in its original state, the vessel is then carried, covered as it is with glaze, to the wheel, in order that the foot may be hollowed out and finished; a mark in color is added in the hollowed portion, which is then covered with glaze. When the ware is too delicate to be treated in this manner, the glaze is applied by 'insufflation.' A piece of gauze, attached to a hollow tube, having been plunged in the colored glaze (red or blue), or uncolored glaze, the workman scatters the liquid from



Vases of pure white Yungchêng porcelain

CHINESE PORCELAINS



Vase of pure white K'anghsi porcelain. A child, holding a lotus flower, is being presented to a Rishi, dressed in embroidered robes of pink and holding in his hand the peach of the genii

the gauze upon the vessel by blowing through the opposite end of the tube three, four, or even as many as eighteen times."

Next comes the baking process. Large pieces of porcelain are placed one by one, by means of a contrivance made of cords and sticks, inside of a separate vessel made of refractory material and called a "seggar." This vessel protects the delicate porcelain from injury, by coming into direct contact with the heat or gases of combustion. Small porcelains are placed, several together, in one "seggar," the floor under each being covered with a layer of sand and

kaolin refuse, to prevent adhesion. The "seggars" are piled on a layer of gravel, with which the bottom of the kiln is filled. The finest pieces are placed in the middle. The piles of "seggars" are then bound together, and the door of the oven is bricked up. A low fire is kept for the first twenty-four hours, after which the heat is increased. At the top of the kiln are several small holes covered over with broken pots. One of them is opened when the porcelain is believed to be sufficiently baked.

After the baking comes the decorating of the object, and in doing this two classes of colors are used, *i. e.*, *de grand feu* and *de moufle*. In the former, as much heat is necessary for the vitrification of the colors as in baking. In the latter, a much lower temperature is sufficient, and the colors used are



Vase of white porcelain, decorated with storks, on and around rocks, near which are growing peonies and a large shade tree

THE CRAFTSMAN



Vases of pure white K'anghsi porcelain. The characters on the smaller specimen denote long life and happiness, the center medallion containing mythological personages

therefore called *de moufle*, or "of the enameler's furnace." It is this class which permits the faithful reproduction of old oil paintings.

In the colors *de grand feu* there is a large variety of "grounds." Thus, the blue decoration under the glaze is made with the brush on the unbaked porcelain; the coloring matter being peroxide of cobaltiferous manganese. The red grounds are regarded by many as the result of accident rather

than of design. Other shades are obtained by the use of oxide of iron, *e. g.*, *fond laque*, the tone of which depends upon the amount of oxide used, and the nature of the gas surrounding the vessel in the kiln.

Black grounds are produced either by the thickness of the colored glaze, by laying several shades of different colors one on the other; or by laying blue glaze on a brown *laque*, or *vice versa*. Again, some colors, such as violet, turquoise blue, yellow and

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green, are applied on the porcelain after it has been fired at a high temperature. In these various coloring matters the oxides are dissolved; not mixed, as in Europe. This it is which so closely connects the Chinese colors with enamels; while the thickness of their application gives the "relief" effect, which could not otherwise be obtained.

THE CRAFTSMAN HOUSE, NUMBER IX, SERIES OF 1904

THE Craftsman House, Number IX, is here presented in the belief that its plan shows an excellent disposition of space, while its exterior stands well within the limits of the simplicity which is advocated by the magazine; offering, at the same time, a sufficiency of pleasing and picturesque detail. It is a house designed for location in any city permitting detached residences, and it requires a lot having a frontage of at least seventy feet.

The house is approached from the street by an ascent of wide, slowly-rising stone steps mounting to the level of a broad terrace, which extends across the front, and which, being roofed and carried around the side, forms a covered porch leading to the entrance. The masonry of this terrace, together with the exterior walls of the first story and the chimneys, are of gray limestone, roughly faced, laid in lime mortar, and showing wide joints; thus producing by means of the faces of the fractured stone and the white of the mortar a color effect to which the eye returns again and again with increasing pleasure.

The terrace is accented by dies built of

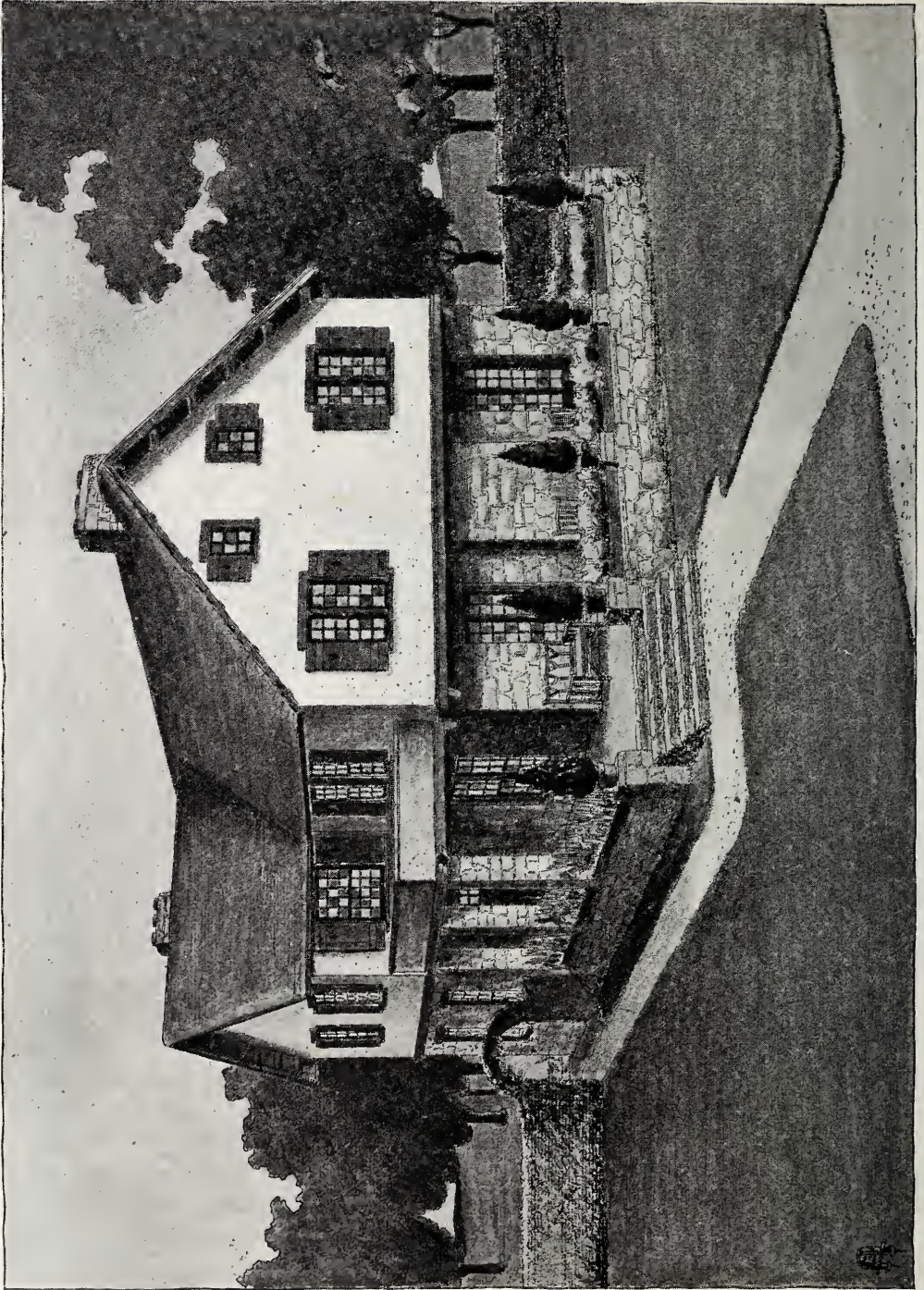
masonry, spaced at regular intervals along the outer edge, and so constructed that they support the ends of wooden flower-boxes set between them and raised high enough above the concrete of the terrace to permit it being flooded by the hose. The flower-boxes are stained similarly to all the other exterior woodwork, and, when filled with growing plants, they form an effective and beautiful screen, protecting the occupants of the terrace from the street, and also interesting the passer-by. At the side, the dies become the supporting piers of the covered portico.

The exterior walls of the second story, as well as the gable ends, are covered with plaster containing a proportion of cement which insures a prevailing tone of gray.

The roof is covered with shingles laid in narrow courses and left to acquire "accidents" of color and surface through the action of the weather. A further element of picturesqueness is secured by curving the shingles of the gable ends over and downward, in such a way as to imitate somewhat closely the effect of thatch.

The windows are carefully placed, wide and low, and are glazed with small rectangular panes. Those of the second story are fitted with solid, batten shutters, they are hung on wrought hinges, and secured by catches of quaint design.

The entrance at the side gives into a well-lighted vestibule having a coat-closet adjoining, and an arch-way leading to the stair-hall. From the latter, which affords the key to the entire plan, there open the living room, the dining room and the den; while the passage beneath the landing of the main stair-way leads to the kitchen and to the basement stairs.



Craftsman House, Number IX., Series of 1904

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Craftsman House, Number IX., Series of 1904. Front elevation

THE woodwork of the living room, dining room and hall is chestnut, stained to a warm and lively gray, chording with the cold note of the same color struck by the fire-place, which is built from the same gray limestone as the exterior walls and chimneys. In this room, the plaster of the side walls is left with a rough sand finish, and stained to a rich, deep red. The wall space is divided into panels by strips of wood running from the base to the ceiling, and, at the proper places, forming the window casings. The plaster ceiling, tinted to a cream color, is beamed with four wide shallow strips, having beside a half beam at the angle between the side wall and the ceiling. The window seat flanked with bookcases, and occupying one end of the room, repeats the red of the side walls; while the cream colored curtains for the three-fold window above it echo the tint of the ceiling. Another pleasing repetition occurs in the doors of the bookcases, the many panes of which correspond

with the scheme of glazing used in the windows.

The fittings of the room are completed by hand-wrought iron lanterns which, suspended from the beams, diffuse a soft light through their shades of straw-colored glass.

It may be added that here, as in the living room, the dining room and the hall, the floor is of oak, stained to a very dark gray, which in shadow suggests the tone and the texture of ebony. The floor so treated offers an admirable background for a large Donegal rug showing soft greens, "picked out" with touches of dull reds and yellows. There are also two small "rag" rugs of dull yellow body, with a band of dark green at either end and a few threads of brilliant red running through the center. These are placed before the glazed doors opening upon the terrace, affording at these points the high lights necessary to the otherwise too heavy scheme of color. By this skilful means a proper background is prepared for the movable furniture of

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Craftsman House, Number IX., Series of 1904. Side elevation

dark gray "fumed" oak, provided with leather cushions of a red matching that of the side walls.

THE dining room is wainscoted in V-jointed gum wood, stained gray, reaching to a height of fifty-four inches and terminating in a very simple cap. Above this point, the side walls are tinted to an olive tone; while the ceiling, between the shallow beams, shows a pale lemon-green. The doors with their large square, slightly beveled panels, have an old-time attractiveness, and the general effect of comfort is further enhanced by the semi-circular bay which occupies the greater portion of one side of the room and, in fine weather, floods it with sunlight.

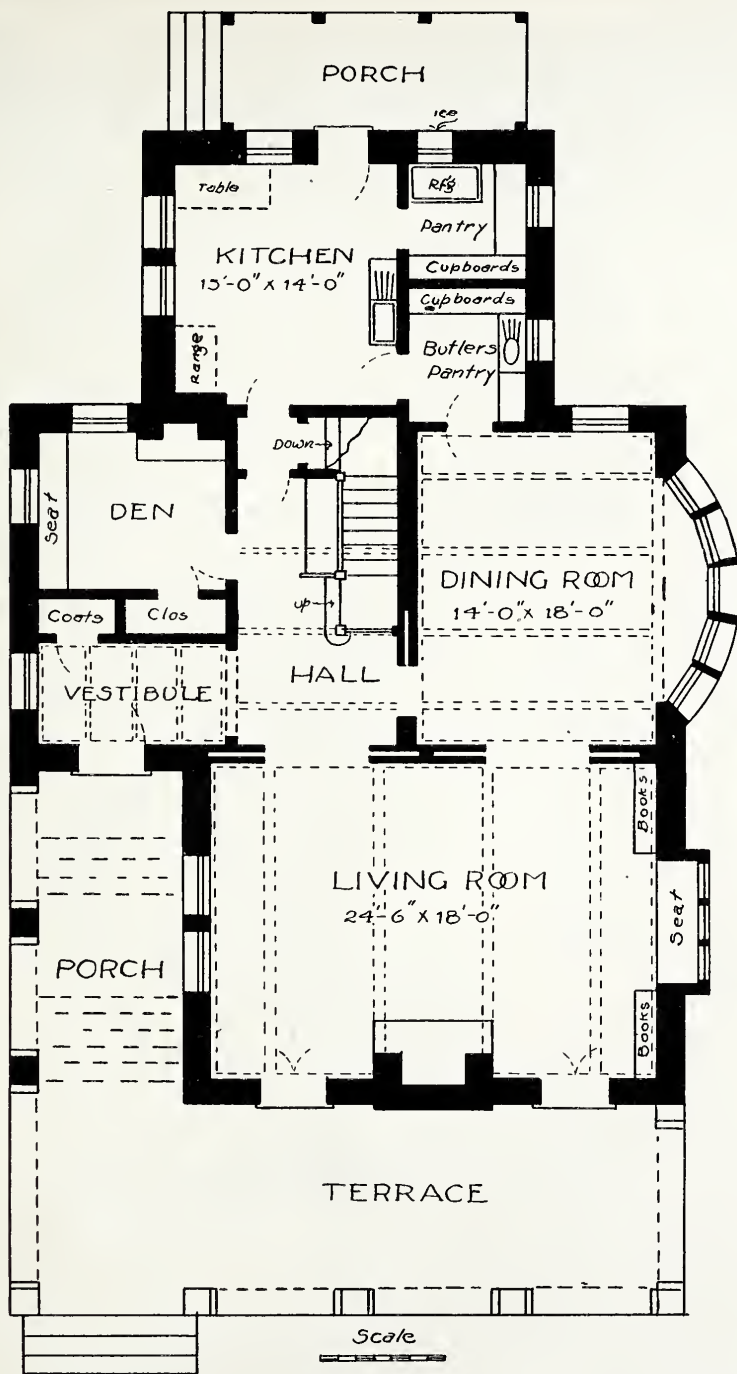
Here the rugs are of solid colors with olive-green centers, and with yellow borders introducing fillets of dull red. The movables are once more of gray "fumed" oak; the chairs with rush seats adding to the scheme a note of yellowish green, which is again struck higher and sharper by the electrolier suspended above the table. This

fixture has a brass frame bound by a deep fringe of straw-colored beads and holding an opalescent shade, which displays tones varying from lemon yellow to olive green.

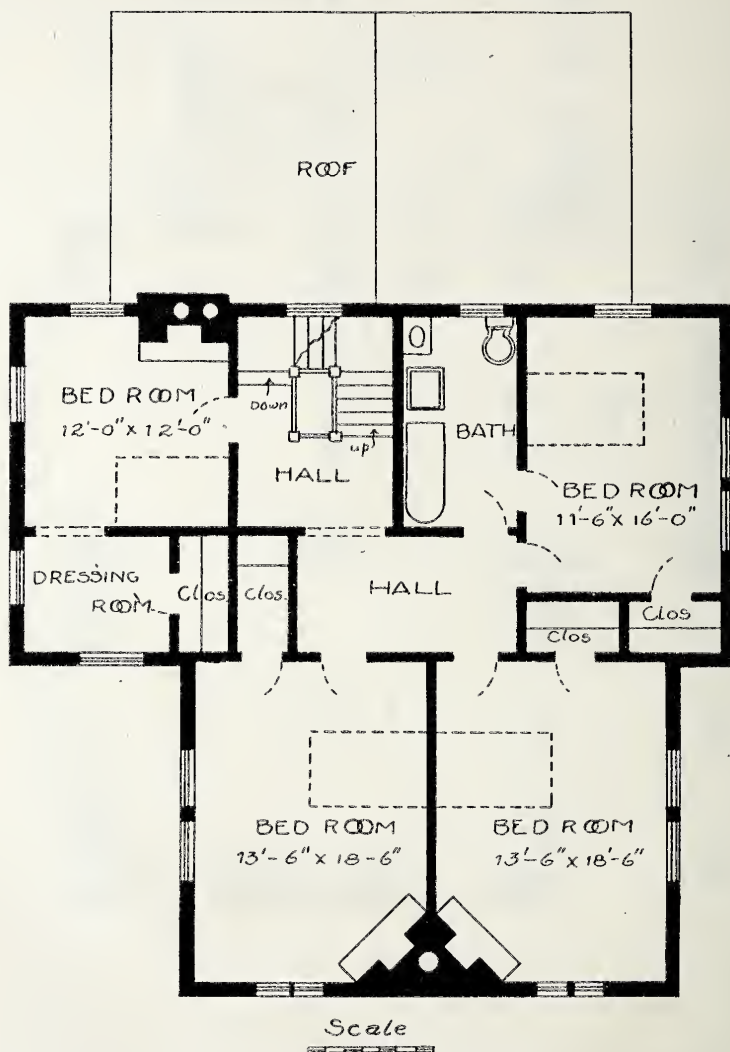
In the "Den," the walls are covered with moss-green Craftsman canvas, and the woodwork is of nut-brown "fumed" oak. The seat occupying one entire side is cushioned in dark red, harmonizing with the bricks of the fire-place, which run a scale of color from reds which are almost black to those which are practically yellow. The brick are, furthermore, as irregular and diverse in shape as in color, and they are set in black mortar, with wide, open joints.

THE hall and vestibule show the same color scheme as the living room, and this, again repeated in the second story hall, gives to the more open portion of the house an inviting, hospitable appearance.

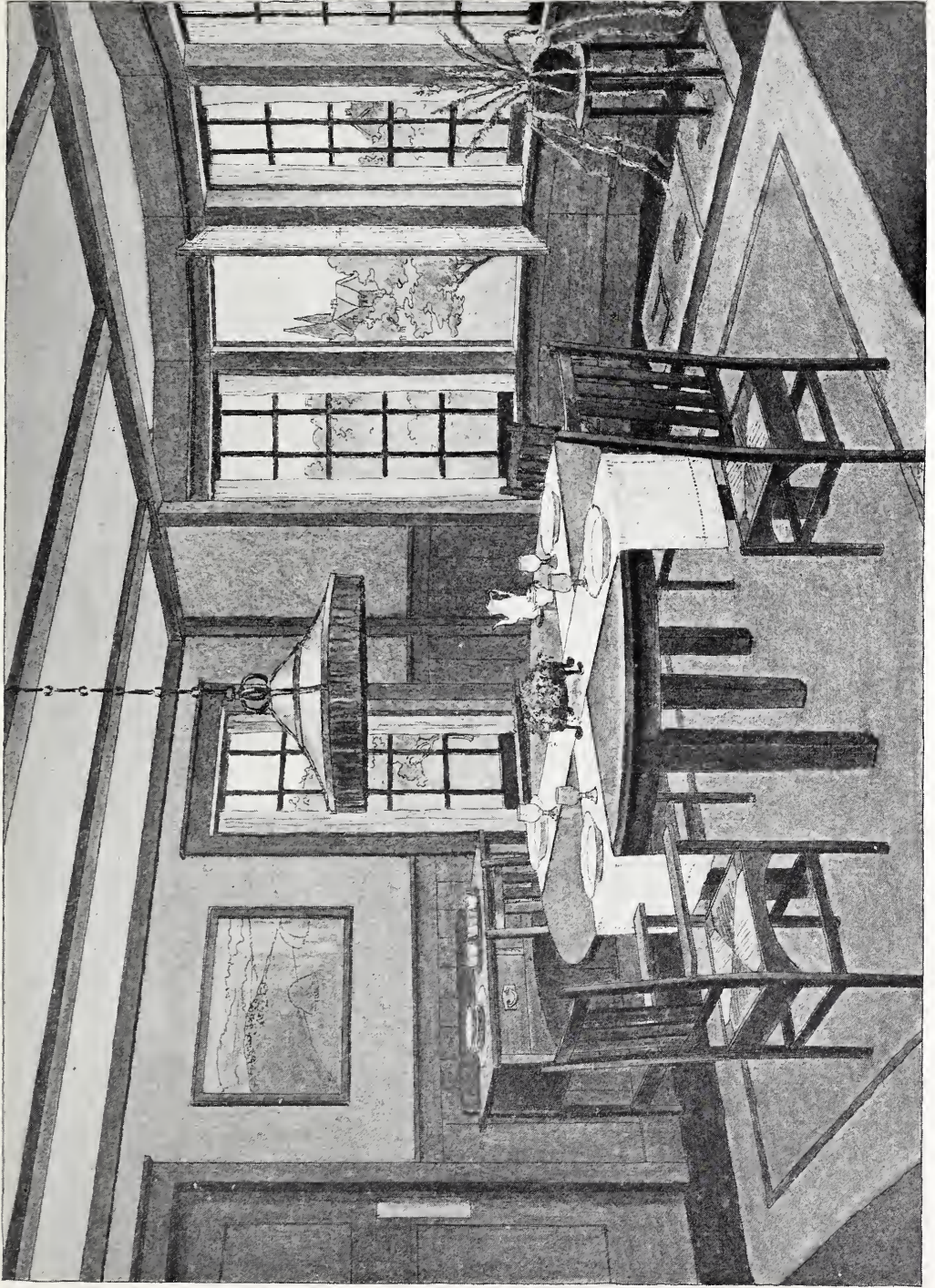
The kitchen with its accessories is quite complete, the pantry having ample refrigerator space and an opening from the rear



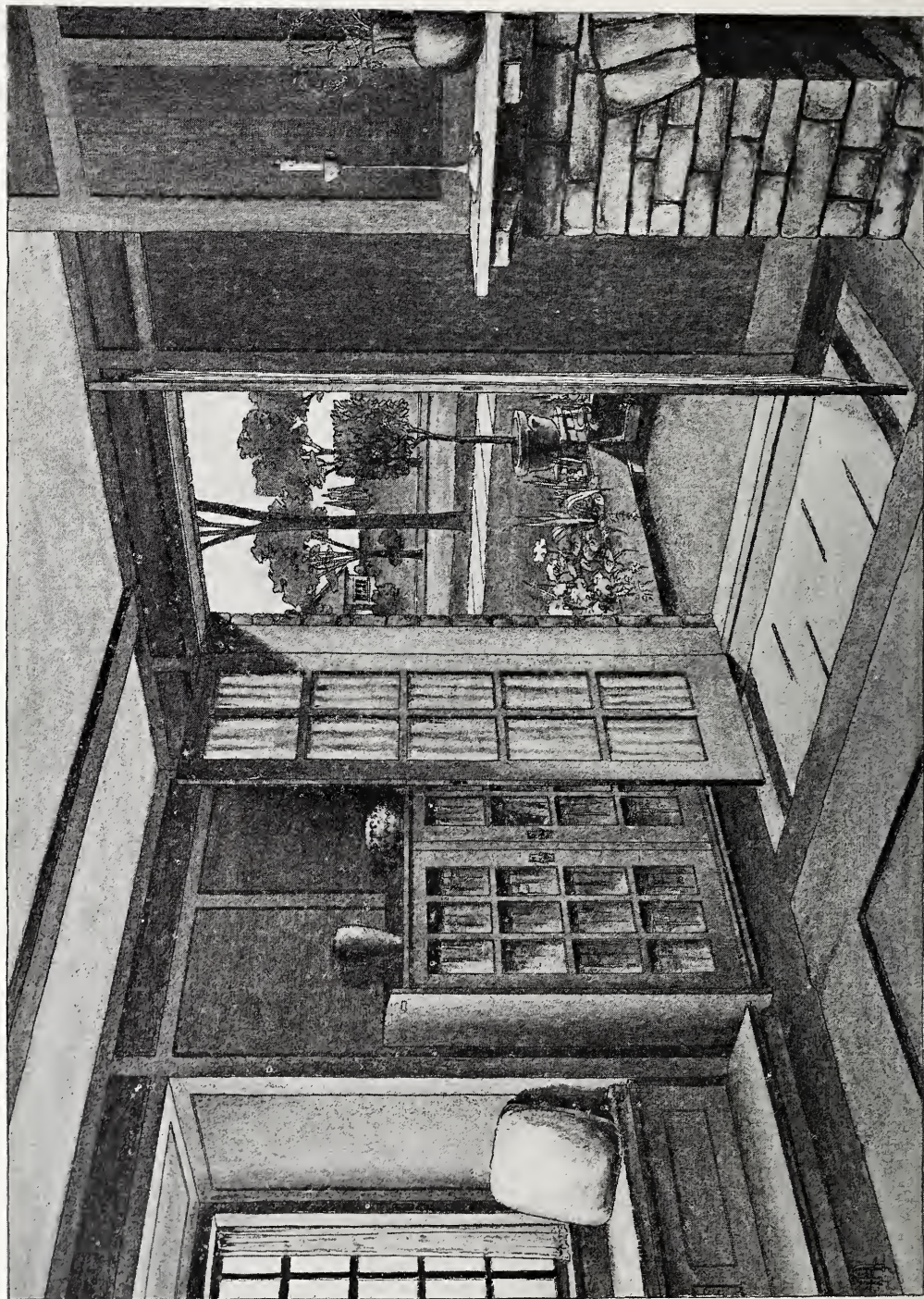
Craftsman House, Number IX., Series of 1904. Plan of first floor



Craftsman House, Number IX., Series of 1904. Plan of second floor



Craftsman House, Number IX., Series of 1904. Dining room



Craftsman House, Number IX., Series of 1904. Living room

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porch, through which the ice supply can be renewed. There is also a butler's pantry, furnished with all conveniences, and lighted by large windows. In this portion of the house, the oak woodwork is filled, left in its natural color, and varnished, while the floors are oiled.

On the second floor, the rooms are arranged about a rectangular hall, and by this means are made very accessible and convenient. Of these four rooms, three are provided with fire-places; the two at the front having the mantel and hearth faced with Grueby tiles; the one at the rear having a simple brick chimney-piece. Throughout these rooms the woodwork—exclusive of the doors, which are of chestnut like the “trim” of the hall—is finished in old ivory; while the floors are maple, treated with a solution of iron which assures a soft gray tone. The furniture is of fumed oak, and the textiles show rich browns, blues, and dull yellows.

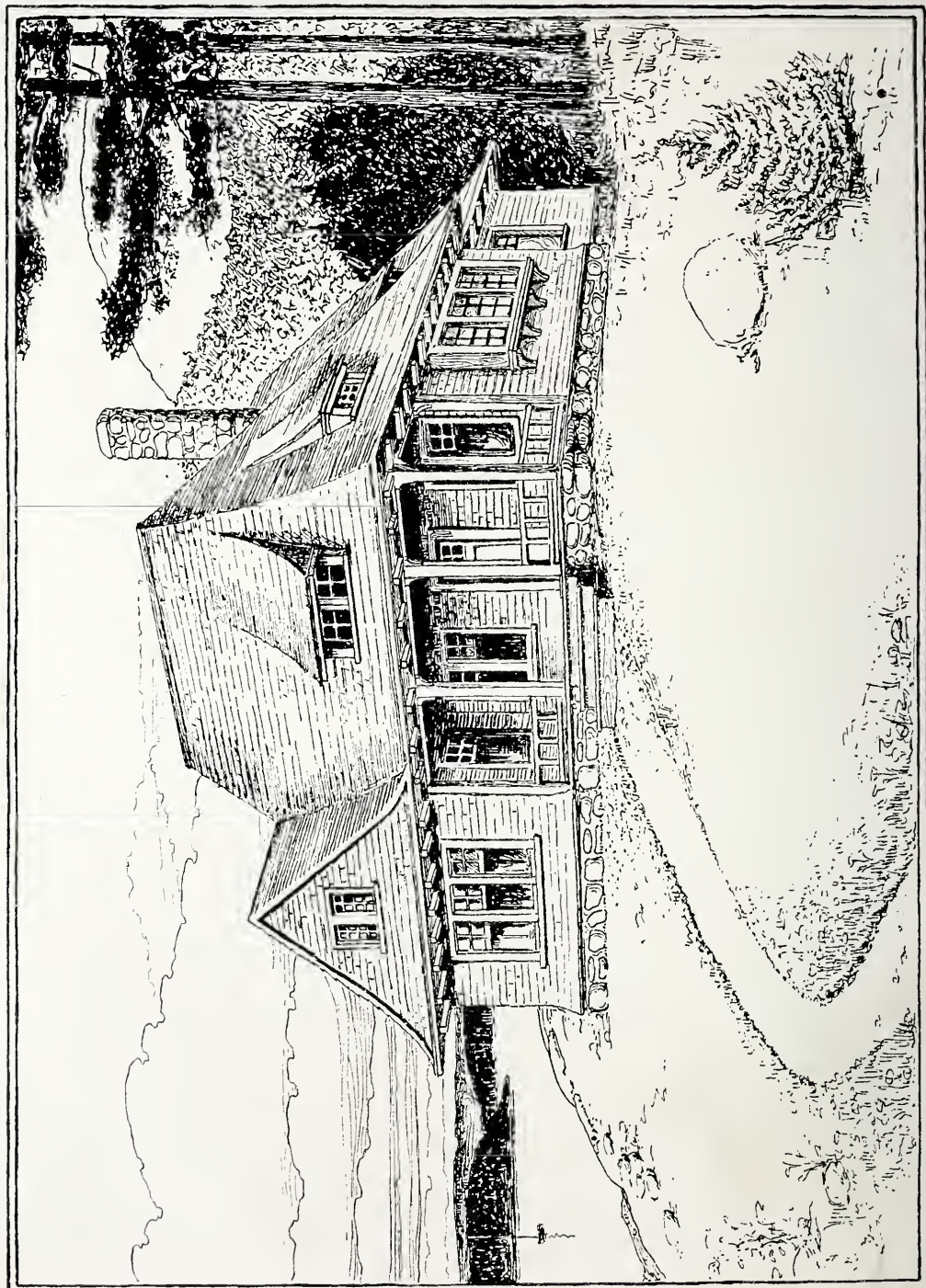
One of the two front bedrooms is decorated with a stenciled frieze in yellow, harmonizing with the deep cream ceiling above it. Here, the tiling is also yellow, the floor

rug is in greens and blues, and the curtains are of cream linen, printed with a poppy design in old rose, green and blue. Against the background thus formed the simple furniture of gray oak defines its pleasing contours.

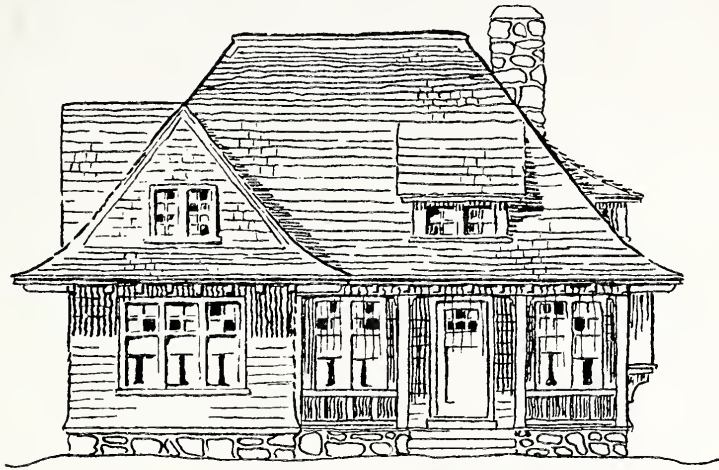
The second front bedroom is treated, as to the walls and tiling, in greens approaching gray, while the contrast of corresponding reds is introduced in rugs, draperies and pillows.

One bedroom at the rear shows a decorative scheme of turquoise blue and pale green, while the adjacent bath, tiled in white to the height of five feet, has its walls tinted in the soft, light, old rose shade which accords so well with delicate greens and blues.

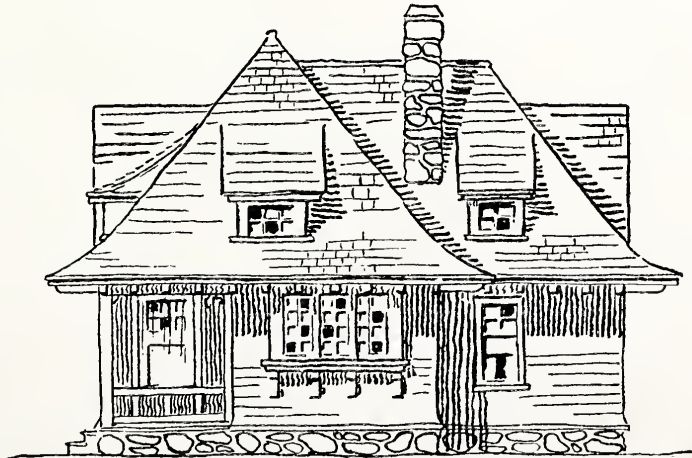
In reviewing the plans and schemes for the House Number IX. those interested in domestic architecture and decoration can not do otherwise than acknowledge them to be among the most successful of the Craftsman series of 1904. Nor is the cost prohibitive, since, in any locality of the United States this should not pass the limit of \$7,200.



Craftsman House, Number IXa., Series of 1904. Perspective view



Craftsman House, Number IXa, Series of 1904. Front elevation



Craftsman House, Number IXa, Series of 1904. Side elevation

THE CRAFTSMAN

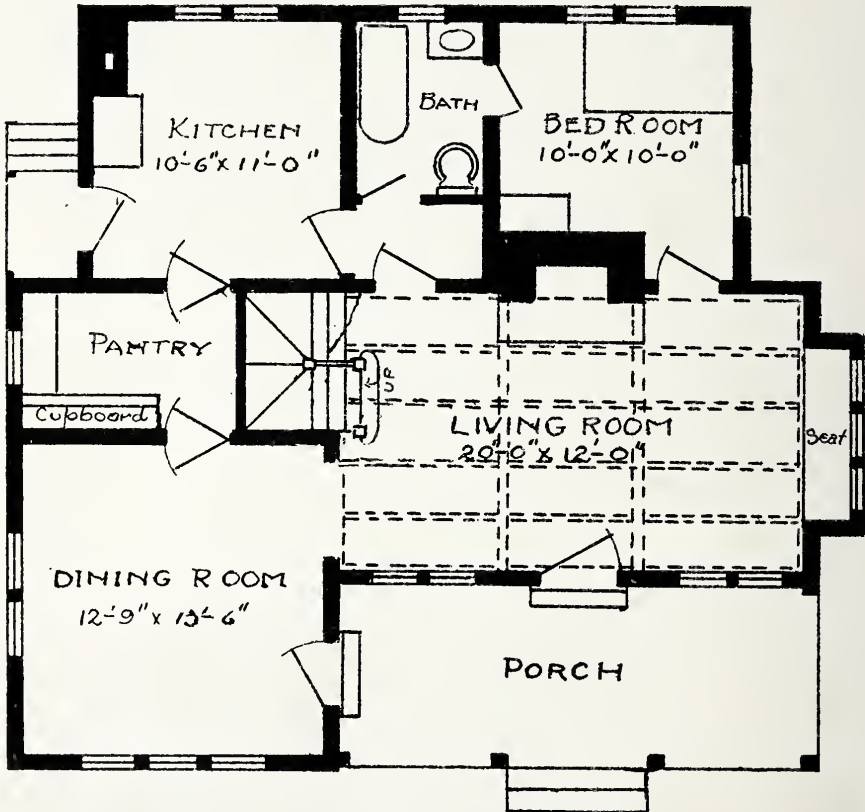
CRAFTSMAN HOUSE NUMBER IXA

THE Craftsman House, Number IXA, is designed as a city or suburban dwelling for a family of four or five persons.

As planned, this house should not exceed the cost of \$1,400, if it be built with

if only a portion of the area were excavated.

The exterior shows interesting proportions and placing of side wall and roof; the main roof being a "hip" having sharply sloping sides, and pierced by dormers and small counter-gables. Walls and roof are shingle-covered: the walls stained to a



Craftsman House, Number IXA, Series of 1904. Plan of first floor

care as to details and as to the use of material. The ground area covered by it is approximately thirty-three by thirty-five feet, and the cellar extending under the entire building contains the furnace, and thus prevents the dampness which might ensue,

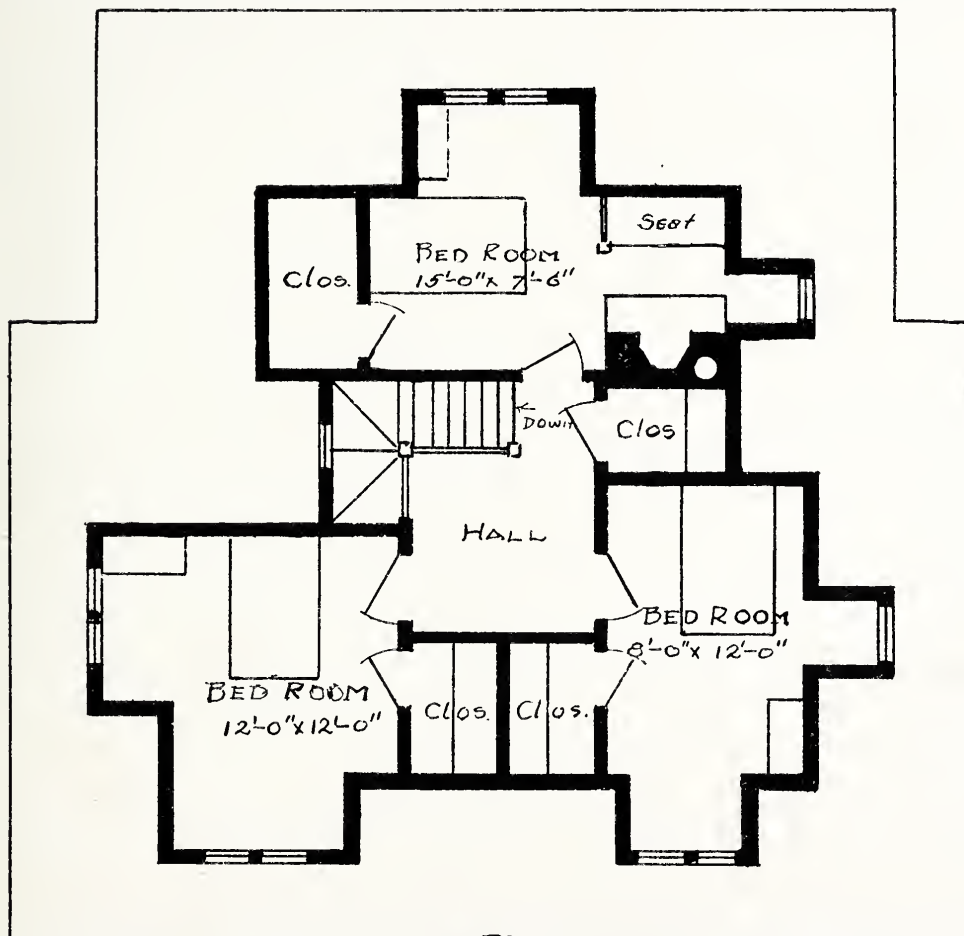
light shade of brown, and the roof left to "weather." The foundation and chimneys are of boulders and of cobbles gathered from the fields and laid in cement, which lends its color effectively to that of the stone. A roomy porch is provided by the

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projection of the main roof, and, from the porch, doors with sashes give access to the principal rooms of the ground floor.

Passing into the living room, which has an area of twelve by twenty-six feet, we

bay having three sashes, and by double windows giving on to the porch at either side of the entrance. The plaster of the walls is left rough, under the float, and paneled by inch strips set against it; the plaster



Craftsman House, Number IXa., Series of 1904. Plan of second floor

find opposite the entrance a wide fire-place of the same stone as is used for the exterior, with a wooden shelf, and a hearth of split cobbles, which are laid in a cement darkened beyond its natural color. To the left of the fire-place a staircase leads to the second floor, and the room is amply lighted from a

receiving a green stain of medium tone and the strips a somewhat darker color.

Generous measures for comfort are made by the size of the fire-place, which provides warmth for the living, dining and bedroom; while another agreeable feature exists in

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the wide window of the bay opposite the staircase.

The ground-floor bedroom, intended for a man occupant, is finished like the living room, as is also the dining room, except that in the latter instance the walls are stained to a rich, warm brown.

Throughout the first story, the floors are of white maple, laid in strips from six to eight inches wide and left without finish. It may be added that the woodwork of the kitchen and the pantry differs from that of the remainder of the ground floor in being finished with shellac.

ON the second story the rooms, as may be read from the plan, are arranged about a central hall, which is well and pleasantly lighted from a window placed above the staircase.

The sleeping rooms are attractive by reason of their irregularity of shape, caused by the bays of the dormers, the angles of the side walls, and the pitch of the low, sweeping roof. They are finished in lath and plaster; the woodwork being of pine

treated with white shellac, and the walls having a wide baseboard, with above paper hangings in designs of gay stripes and flower *motifs*.

The furnishings of the house demand a word of comment. They must be simple and unconventional, in order to concur in the general scheme of the house. They should include willow chairs and settles with flowered-linen cushions, and even rustic, home-made pieces. The curtains for the first floor may be of linen showing at the bottom applied bands of dull red; while those for the second story should be restricted to the most inexpensive of muslin fabrics.

For artificial lighting lamps and candles are alone used; long candles set in tall candlesticks, serving singly or in groups, and one large lamp with a spreading Japanese shade for the living room. By this means as well as by other accents of individuality, this dwelling, better characterized as a cottage, can be made so distinctive and artistic that the luxury of cost will be forgotten in the harmony created by structural lines, concordant colors and a strict observance of proportion in all things.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE Craftsman, in view of the fast shortening days and the coming storms of autumn, takes advantage of all spare hours of brightness to walk abroad among his fellows. He rarely chooses what would be termed paths of pleasantness. Indeed, he avoids the imposing residential avenues, and the streets lined with brilliant shops. Books, periodicals and his own impulse have long directed his thought toward questions of civic and social improvement. For that reason, he seeks the poorer quarters, that he may observe those who have been well-named, "Americans in process." In such localities, he believes, lies the real missionary field of the new century and he interests himself in trying to discover its possibilities of culture. His opportunities for observation and judgment are far more ample than they might be supposed, for his city, as a small focus of commerce and industry, draws its working population from the emigrants and the children of emigrants of widely differing nationalities and classes. These thousands of individuals on the one hand, the municipality on the other, combine in a problem of the most serious and vital nature. It is a "struggle for existence" involving both corporate and individual life. As at present constituted, these colonies of Hebrews, Italians and Slavs, sharply defined as to *habitat*, are—all figures of speech aside—extensive areas of foreign and diseased tissue invading and infecting with great rapidity the body municipal. Always dangerous, these elements are particularly so at the present

moment, by reason of labor troubles, the approaching presidential contest and the war in steamship rates. These foreigners have come from the places of their birth seeking happier conditions, but, all unconsciously, they have brought with them, or are preparing for themselves in their new homes the very evils from which they have fled. In a minor American city they suffer from crowded tenements and dirt, from superstition and ignorance, almost to the same degree that they did in Sicily, Russia, Poland, or East Hungary. They fall a prey to the malicious and astute of their own nationalities, who have acquired the rights of citizenship simply to pervert them; who mediate between the American employer and the newly arrived laborer with no interest but to enrich themselves by idleness and easy fraud.

Such have been the thoughts of the Craftsman as he has latterly and often threaded his way through quarters where "jargon" or dialects have met his ears, pitiable or vicious faces his eyes, and reeking odors his nostrils: wretched quarters which yet constitute the riches actual and prospective of the political "boss," the landlord and the brewer, a triumvirate united in a hellish war against collective and individual life.

This misery has become an obsession with the Craftsman. Humble as he is, he does not hesitate to lift his voice, or to stretch out his hand in an effort to arrest its progress, since he realizes that the sailor in the "crow's nest" may save a great vessel from wreck, or a child sound the alarm that shall preserve a rich warehouse, or a splendid mansion from burning. The thought has been borne in upon the solitary thinker

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that the city must save its corporate life, now so narrowly threatened, by the healthy, progressive development of each of its members, however insignificant, just as the individual maintains his health and improves his physique by the constant exercise of each one of his natural instruments.

The great sanifying work, as it appears to the Craftsman, is to be addressed especially to the children, since through their persuasiveness the hardened ways of their elders will be modified, and the impulse given to their vigorous life will react upon their surroundings with a cleansing and vivifying power like that of the sun's rays.

How best to accomplish the work, it further seems to our observer, is to be learned from the children themselves. They have only to be studied and they will be found to demand vehemently, although unconsciously, beauty, cleanliness, and contact with Nature; three privileges which can alone render material life tolerable. Their demands have all the pathos of simplicity and honesty. They may be heard on all sides by the attentive ear. Many of them touch the Craftsman to the heart, as, for example, a recent experience of himself and a woman friend who, on that day, was his "slumming" companion. The way was narrow. An uneven pavement, feeding chickens, and tall weeds impeded the progress of the visitors, when suddenly the friend felt herself hindered by a new obstacle. She looked down and into two brilliant child—almost infant—faces, the one fair, the other dark. The owner of the latter, with Italian emphasis and gesture, dominated the blond and smaller child, and both besought with baby indistinctiveness of utterance: "Let me smell of you," suiting the action to the

word and trying to embrace the visitor. She, astonished at the question, made the children repeat their wish, after which the leader, in a burst of disappointment, cried: "Don't you wear perfume, like other clean ladies?"

The visitor quickly understood that her thin, white, freshly laundered shirt-waist had attracted these mites of humanity who, as to their hands, faces and frocks, were literally encrusted with dirt. But in spite of their wretchedness, they showed a fine sense of associated ideas, and the passion for cleanliness and refinement which, alas, the slums would soon stifle, together with their other heaven-derived instincts. Thus clearly it was proven to the Craftsman that the necessities, the vital interests of these children of the "dangerous classes" and of the municipality are the same, and inseparable from one another; that the body corporate and the unspoiled individual cry out alike bitterly for the effacement of the slum.

"The children are powerless," reasoned the Craftsman, "but must it be said that the City with the ideal of civilization and companionship for which it stands, is a willing victim?"

On another recent and beautiful day, the Craftsman sat resting in a park near his workshop. At the end of the bench on which he was seated, he remarked a little Jewish girl, anaemic and evidently what the specialists term "a neurotic subject," like too many of the young children of her race. She was tending her baby brother, but she seemed much more interested in the electric cars, as they passed from the center of the city upon their outward trips. She was restless, excited, and at last ven-

tured to speak, when she saw that her neighbor was not unfriendly. "Are there picnics to-day?" she questioned, and then began to comment upon her own query: "Yesterday, there was a vacation-school excursion. All the children from my street took lunches and went away into the country, but my mother wouldn't let me go. She is away to-day, and so I brought the baby here. I don't see what difference it makes to her. Anyway, I'll go back before it's time for her to come."

Here again was a healthy natural impulse manifested in the child, which would cease to stir in the adult. The mother was wonted to the Ghetto. Its sordid obscurity, its tenements spaced one behind the other with no apology for street lines, fulfilled all the requirements of the home which she had known under European tyranny and persecution. It was a place where the Sabbath candles could be lighted and the unleavened bread eaten, far from the curious eyes of Christians. Provided the ritual was fulfilled and the companionship of her kind assured, all other considerations were to her as nothing. But the child, as yet unfixed in these narrow, devitalized limits, demanded contact with Nature, which she obtained by stealth when liberty of action was denied her.

Here again, as in the first case, was the same correspondence of wants between the body corporate and the individual. Each American municipality, through the mouths of the children of the poor—that is, the class which should be the object of the greatest solicitude—demands the services of a Haussmann, a Shaftesbury, or an Olmsted to minimize by space-plan the possibilities for crime and disease, to create that beauty

without which life is intolerable, and to ruralize thickly populated areas, until the meaning shall be removed from Cowper's saying, that "God made the country and man the town."

NOTES

WITH the issue for October, 1904, The Craftsman will enter upon its fourth year of existence. In common with all enterprises of its kind, its infancy has been threatened by ills both internal and external. But it is now believed by its sponsors that it has safely passed through the dangerous period, and that it is now passing into a healthy and vigorous youth.

Its anniversary number will appear under a new form in which all mechanical and artistic considerations, such as those of paper, printing and illustrations will receive even greater attention than has before been given them.

Its contents will be made to embrace a wider field, while the principles for which it has always stood will remain unchanged. It will continue, in the same strong terms as ever, to advocate plain living and high thinking; the "integral education involving the simultaneous training of the brain and the hand"; civic improvement and the new movement in municipal art; simplicity in domestic architecture and decoration. As a new and special feature it will present a series of sketches—critical rather than biographical—of certain men of our own times who have typified or now represent all that is implied in the title of "the simple life." This series will begin with a tribute

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to the late Rt. Reverend Frederick D. Huntington, bishop of Central New York, and will be continued in the November number by original notes upon Charles Wagner, the Protestant pastor of Paris.

At the present moment the Editors of *The Craftsman* feel amply repaid for the honest and continued effort which they have made to further the propagation of their sincere beliefs, and they begin the new period of their labor with gratitude for public recognition and with the certain hope of real success, which lies in purity of purpose and unflinching devotion to important issues.

Among the subjects with which the new *Craftsman* will treat at length and as ably as may be, is the active American movement toward the mural decoration of public buildings. This subject, in its various phases, is important from several distinct points of view. It is not of artistic interest alone, and educative to that degree only. But it involves other considerations and those of the highest moment, since it may be made the incentive toward good citizenship and patriotism. Lessons drawn from foreign towns, like the practically city-republics of Belgium, will be presented to the readers of the Magazine, and attention drawn to the eloquent fact that these municipal governments are now peopling the walls of the restored town- and guild-halls with the portraits of the personages who are responsible for the fame and wealth of their descendants. To further a similar movement in the United States, strictly in accordance with American traditions, is the earnest desire of the Editors of the *Craftsman* and to that end every effort will be

made by them. In pursuance of this policy ample illustrations will soon be presented of the new Flower Library at Watertown, N. Y., and successively of other mural decorations in public buildings situated at various points of the country.

Mr. Charles Mulford Robinson, favorably known to both critics and public for his excellent work upon "Modern Municipal Art," has more recently written for the *Atlantic Monthly* (July, 1904), an article deserving wide reading, upon the "Artistic Possibilities of Advertising." To this subject he has given careful, intelligent attention, and among the notes for his studies is found the appended description of a series of posters designed for the Théâtre Sarah Bernhardt, by the Parisian artist, M. Mucha, whose work has been illustrated several times in *The Craftsman*, in articles translated from the French of M. P.-Verneuil.

Regarding these very striking posters Mr. Robinson says:

"The artist, appropriately for a 'star' announcement, adopts for each design a single full length figure: the actress in the costume of her part, with the play named at the top and the theatre at the bottom of the poster. 'Hamlet' shows the 'melancholy Dane' in dark robes, against a background which is golden from the waist down and above is of green in gusty swirls, with storm-blues behind it; so putting in relief the bare head and yellow hair. The panel is rounded at the top by a band of highly colored twists of red, green, or yellow, and where the golden background changes to the green, there is, in bracket fashion, a

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delightful decoration in bronze. But the eye, whatever details observed, never forgets the Figure: the fine head turned half away, the eyes gazing far, the lips compressed, the hands clasped at the level of the throat on the hilt of a naked sword which gleams white against the robes. Between the Figure and the lettering below, there is a band, like a narrow frieze. Here, all in steely blue, as if a half-indefinite vision of the memory, lies the dead queen, her arms crossed upon her bosom, which is heaped with flowers. The character of the play, its very mystery, is depicted.

"Lack of space forbids me to describe the other posters. The most beautiful is 'Gismonda.' This one word, across the top, is in blue on a background of small mosaic, in letters that would glorify a church window. The whole design is well fitted for stained glass, and the pose of the figure is pre-Raphaelite. Stoles hang from the shoulders to the feet, and the right hand holds a branch of palm, the base of which is on the ground. The face is very beautiful and the hair full of flowers. The name of the theatre, in blue below, balances the word 'Gismonda' above, and the only other lettering puts 'Bernhardt' in a band of gold above the figure's head.

"'La Dame aux Camélias' shows the actress in more familiar guise, even to the tawny hair, and dresses her in white. In 'Lorenzaccio,' the figure—dark again, as in 'Hamlet,'—is in a swirl; 'Médée' shows her grewsome, with blood-tipped dagger and frightened eyes, and the body of her victim prostrate at her feet. Here, the name of the actress is at the side, in letters of solid gilt upon the white of the paper. Again, in 'La Tosca,' there is gold decoration on the

ivory paper; but now she wears a narrow trailing gown, and a picture-hat of black, while flowers fill her arms.

"When poster art is thus developed—and note, O advertisers, that the directness of the message is even enhanced by the beauty of the expression—billboards will have fewer enemies."

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THE LEGEND OF THE HOLY GRAIL," as set forth in the frieze painted by Edwin A. Abbey for the Boston Public Library.

With description and interpretation by Sylvester Baxter." This small volume is a refined, spiritual appreciation of Mr. Abbey's frieze of the "Quest of the Holy Grail." It will meet the needs and the approbation of the majority of the visitors to the Boston Public Library, because, while dealing with artistic problems of space and composition, it is not written in strictly technical terms. It is addressed to those who require instruction, rather than to those who are capable of forming opinions for themselves.

In beginning, Mr. Baxter satisfactorily answers a question often asked as to why the legend of the Holy Grail was chosen as the subject for the decoration of that particular part of the great Library. He thus writes: "The artist, it seems, first had another subject in contemplation, and the idea of the Holy Grail grew into his mind and possessed itself of him in consequence of his researches in relation to the theme first suggested. His original purpose was to depict in a series of symbolistic panels 'The Sources of Modern Literature,' just as Mr.

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Sargent had chosen 'The Sources of the Christian Religion' for his theme. While investigating the subject and searching for material, Mr. Abbey became more and more impressed with the legend of the Holy Grail, as offering a motive peculiarly adapted to his ends. This legend appears to have inspired the oldest aspects of literary expression in the period of European literary development that succeeded the classic. It impressed itself deeply upon the literature of France, of Germany, and of England, and in English literature its associations went back to the Celtic period. Not only does it take a high place among the sources of modern letters, but it is so rich in imaginative material that its motives have inspired much of the best of English poetry in the nineteenth century. Another advantage of the legend was the fact that it was practically virgin ground for the artist. No other painter or illustrator—at least in any work of note—had made use of the rich material which it afforded. Mr. Abbey was therefore the first to choose the story of the Grail as the inspiration for an important decorative work." From this quotation it will be seen that literary explanation is made a pronounced feature of the work, and that the small book will be a useful companion for the multitudes who approach the frieze with confused ideas of its theme, and lacking knowledge of decorative art, archaeology and Christian symbolism. It will also prove of much assistance to those who, unable to see the original, yet wish to gain acquaintance with one of the most dignified works yet produced by an American mural painter. [Boston, published by Curtis & Cameron; price \$1.50.]

"THE WOOD-CARVER OF 'LYMPUS'". The scene of this story is laid in the Green Mountains of Vermont, and is pictured as only the inhabitant and lover of a special region can do. Nature, occupations peculiar to the place, the thousand and one little details which, being skilfully combined, compose a rich palette of local color, are here offered with an "art that conceals art." The narrative has the quality of a real record of life. It is humorous, pathetic, and without exaggeration. The characters are all interesting, but especially so are those who represent strong New England types: such as we have all seen fighting against hard conditions and quite unconscious of their own heroism. "Uncle Shim" and "Aunt Lize" hold the interest of the reader quite as effectually as "David Harum" could do on first acquaintance, although they are of far sterner stuff than the rural New Yorker; comparing with him much as the cold, sharply-defined New England landscape compares with the smiling fertility of the scene of the earlier story. It must be acknowledged, too, that the humble couple who suffer and make sacrifices without murmuring, who will not compromise with evil, or wrong their own consciences, are far more noble and better to study than the clever, homely philosopher whose perversion of the golden rule has passed through so many editions and is often yet quoted alike in print and in speech. In this exceptionally well-written and well-constructed book, three scenes are especially remarkable: the interview of "Aunt Lize" with the Methodist evangelist; the arraignment of Twiddle for idleness and falsehood, after her reading of Miss Alcott's "Little Women;" and the quarrel-scene in which acknowledgment is

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made of Twiddle's parentage. As a piece of artistic writing, whether considered as description, dialogue, or drama, the book has few equals in recent American fiction, and it is further valuable as teaching that manual employment, if intelligently pursued, produces mental health and affords a sure foundation for "integral education." A word must be given to the cover design, which introduces the larch bearing its fruits and the classic head of a Fate, together with a legend quoted from the Eclogues of Virgil, and here slightly misapplied. The sentence, as originally used, referred to the restoration of the farm from which the young poet had been evicted by the lawless soldiery returning from Mark Antony's war in the East. It stands: "A god has given us this ease (or life of leisure);" the god plainly indicating the young Augustus who had become supreme in Rome. Therefore, it would seem inappropriate to read into this purely pastoral and pagan verse a Christian meaning, although this has been done before, as when Sir John Eliot scratched it on the walls of his cell in the Tower of London; expressing in this way his thankfulness for leisure in which to study and meditate. [The Wood-Carver of 'Lympos, by M. E. Waller; Boston, Little, Brown & Company; 311 pages; 12mo; price \$1.50.]

"THE ILLUSTRATORS OF MONTMARTRE," by Frank L. Emmanuel. This is one of the Langham series of small art monographs, dealing with subjects of interest not commonly treated. The present volume should be possessed by every young illustrator, who can gain from it ideas of style and technique not to be found elsewhere. The notes upon the three French artists in poster and news-

paper work best known in America—Steinlen, Forain, Caran d'Ache—are full of interest to students, and the book has a subtle Parisian flavor which is at once recognized by the initiate. This is indeed a rare and unexpected quality in an English writer, who, in this case, while acknowledging the deep channel fixed, not only by Nature, but also by racial separation, between the French and the English, looks beyond his own island with appreciation and sympathy. Montmartre, for those who know *la Ville Lumière*, is a name to be conjured with, and this little book evokes the choicest spirits of the quarter. It is to be regretted that the text of the work fell into the hands of a careless proof-reader, whose incorrect accents and genders mar the beauty of the printed page. [The Illustrators of Montmartre, by Frank L. Emmanuel; New York: imported by Charles Scribner's Sons; price \$1.00.]

"THE HISTORY OF THE NINETEENTH CENTURY IN CARICATURE," by Arthur Bartlett Maurice and Frederic Taber Cooper. This will prove a fascinating book to all who are interested in the meaning of history. It presents the very essence of events expressed by master hands. It holds the attention by means of the mingled sarcasm and pathos which run through its pages, causing the one who examines the overcharged drawings to hesitate between smiles and tears. The text of the book is enlightening and agreeable; offering no dry, crude, tabulated statements, as is too often the case with art handbooks compiled according to historical methods. Instead, it traces the evolution of caricature by pertinent references and examples, giving Lafontaine the

high place which belongs to him, and recognizing Hogarth as the father of English caricature, although acknowledging that the best work of this artist was done on the social, rather than the political side. The contents of the work are extensive: beginning with the Napoleonic era, and treating the great international contests of the nineteenth century: such as the Crimean, American Civil, Franco-Prussian, Spanish-American and Boer Wars and the Dreyfus case. The drawings, beside their grim humor, present many times, as in a mirror, the real meaning of an event as totally different from its accepted one. They show also that historical perspective is needed for the proper judgment of persons and things, that posterity is the final and most equitable court of appeal; a notable instance of contemporary shortsightedness being shown in a caricature of George Third, as a giant in the Windsor uniform, examining through opera-glass a pygmy Napoleon whom he holds on his outstretched left hand. Be-

neath the drawing appears Thackeray's comment: "Our fathers chose to set up George as the type of a great king, and the little Gulliver was the great Napoleon." [New York: Dodd, Mead & Company; profusely illustrated; price \$2.50.]

"THE MASQUE OF MAY MORNING," by W. Graham Robertson, is a slight, loosely constructed dramatic composition in the Elizabethan form. Spring flowers serve as the personages of the play, and the verses attributed to them are musical and refined. The illustrations are lighted with the purple and green of impressionism, and although "quite English," are not wanting in the *art nouveau* line. The book, as to both literature and drawings, is well adapted for a gift to a child which may serve as a means of education. [A Masque of May Morning, by W. Graham Robertson, with twelve designs by the author. John Lane, The Bodley Head, London, and New York. Price \$1.50.]



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